



MOVIE NEWS

Published by Eastman Kodak Company, Rochester, N. Y.



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Daniel G. Todd Jr.
Archival Collection

*How to shoot
your Christmas
movie* — see pages 2-4



The Week Before Christmas and...



One way to introduce your Christmas movie.

Christmas, the children's firm conviction to the contrary, just doesn't up and happen. It begins days and weeks before Christmas Day—and so should a proper Christmas movie in which the 25th is the climax of the full holiday story. The more completely your movie builds up to the climax, the more significant and enjoyable will be your reliving of this holiday.

Outdoor preparations

The first evidence of the holiday, we'll guess, will be the hanging of the Christmas wreath on the front door—and a fine opening shot it will make for your movie.

Then there are the delivery trucks that hurry to the house with mysterious and heavily wrapped packages. No reason why you can't get a shot or two of this event to intersperse with other shots made from outdoors of young and curious faces, noses flattened against windowpanes.

There's lots of excitement, too, on downtown sidewalks and in downtown show windows. Maybe there's a Christmas parade. Very probably there's a sidewalk Santa into whose lattice it would be nice to show little brother or sister peeping some Christmas presents. Window and building decorations are a colorful camera challenge . . . and from within at least one shop it should be possible to shoot out, so's to show the wide-eyed children looking in. And surely the youngsters have a name or two on their shopping list for

not a moment too soon
to start shooting
your 1989 Christmas
movie story!

which they will hang gifts to carry home.

Then, of course, there's the fragrant and once-a-year Christmas tree to be carefully selected and stored in the family curl

Indoor preparations

This is where you'll find and film most of the holiday's big doings. And to capture them wherever and whenever they occur, you've only to press the exposure button of a loaded movie camera mounted on a handy light bar. A camera loaded, of course, with Type A Kodachrome Film—which, if you care to, you can use outdoors with good results by simply shooting through a Daylight Filter.

Where to begin indoor Christmas filming? When the opportunities begin. Perhaps starting with you, addressing and enclosing your Christmas cards. Perhaps the opening of the cards you receive—and their arrangement on mantelpiece or bookcase. Perhaps late-hour wrapping of presents and their concealment.

Christmas starts early in the kitchen, too. Christmas cakes or cookies or candies or puddings or jellies. Maybe punch-styled gingerbread men to be hung on the tree.

The pace steps up even faster on Christmas Eve—and it's fortunate indeed that indoor movies have become so downright easy to make. For you'll want lots and lots of shots of the children. Most to stay right in the Christmas story. Yet some, probably, to be put aside for inclusion in each child's "growing-up" reel. Do the children in your family help decorate the holiday tree? What a chance for color movies this is, as the tree is brought in from outside and secured to its standard—

and first the lights, and then the strings of tinsel or popcorn, and then the long-familiar ornaments are carefully unwrapped and hung in position. A good sequence here: Dad, seen from the youngster's viewpoint, wrap up by the ceiling as he affixes the topmost decoration... the little fellow, head cocked critically, as viewed from Dad's eye level... and then the two of them, hands clasped behind backs, as they study the finished tree.

Of course the youngsters, although with obvious regret, must eventually get to bed. There's a shut or two or three. And then, downstairs, packages come out of hiding and are arranged under and about the tree. Small toys and goodies are stuffed into mantelpiece stockings. Soon everything is ready—just as the children will see it in the morning.

Then you won't want your movie-camera to overlook, *Si*, plugging in the light bar you make our last Christmas Eve shot of the richly glowing room... and then there's a close-up of your hand turning off the lights in briefly darkness your screen before the curtain is raised for...

CHRISTMAS 1959

Slipped and tumbled youngsters, as they tumble excitedly down the stairs

From in front... as they pause, bewildered by the wonders they face

From in back of them... as they stare mute as the one in disbelief working

Mom holds up the first package, and calls out the name of a young and lovely recipient

Crabby doggy struggles with ribbon and wrappings... a chaotic race breathlessly commences

Just what he wanted — yet was so afraid Santa might have forgotten!

Mom and more presents...and a gawling bubble-supper of wonderful gift wrappings around each member of the family

And again the children... now drowsy... absorbed in a new favorite toy or game

The boy-sister rather being bored... the children idly slipped into no sleep. The golden presents as usual. The call to Christmas dinner!

Your family, gathered before the Christmas tree... rich in moments to be cherished... rich in moments to be remembered in movies.

Merry-Christmas!



Finest picture of good things to come.



Your movie light can serve you-wonders, too!



Surely a grand Christmas (the movie subject)



Christmas-Eve and the favorite toy!

CHRISTMAS and CLOSE-UPS

As you can see from the previous pages, many sequences of your Christmas movie are naturally close-up views. Shown here are but six shots which you can make real close up, and you'll think of many more—so many you could almost shoot your entire holiday movie that way.

Chances are you can move in close enough using the standard lens on your camera. If not, you can get an inexpensive close-up attachment or use a filter that fits your camera. Your dealer will be happy to help you. Extreme close-ups of Christmas cards, tree ornaments, gifts, table decorations, and excited kids will fill your screen bigger than life, and you'll feel that these are the shots that make the movie and make it worth your viewing audience.

Since the leaders of most movie cameras don't "see" precisely the same field as the lenses (lenses as parallel), be sure to correct for this when shooting close-ups (6 feet or less) by tilting camera up slightly, after framing subject in leader.



New Year's Eve Movie Ideas



This is when friends are in party mood, party clothes. This, indeed, is a top opportunity for capturing those always important movie subjects—groupings.

It's so easy, too, to make indoor movies when both camera and photo lamps are mounted on a "shoot-from-the-hip" movie light bar. And—depend on it—twelve months from this January 1, the screening of your 1998 New Year's film is sure to be the first movie hit of '91!

A little movie something like this:

Each guest—up close—opens his or her

arrival in living room or game room.

Animated groups—until all are shown. Noelle are dropping in dance record—and several couples dancing.

The musical clock as its hands approach 12—and the gay exchange of good wishes between good friends.

The buffet table—as guests serve themselves and then gather in informal groups.

A sprig of mistletoe above a doorway—then a downward "pan" to the host and hostess as they raise their glasses to wish everyone "Happy New Year."

Children are great actors ... if you can keep them from acting

Talk about a perfect pair—children and movies are it!

Children, naturally, are every parent's favorite picture subject. Children, also naturally, seldom stay still at picture time, or any other time. How nice it is, then, that a movie camera hopes they won't!

Some of the things that make for won-

derful movie story in the latter? Don't you believe it—it's both in the close-up of the rock samples, and in that of a boy's eager face. You can suggest bits of action. Ask him to hold a piece of rock up before him as he tells you about its type and importance. Do you have a movie title? You really should—because its title frame can



derful growing-up movies are shown on this page. There are lots of others, and nothing—repeat, nothing—will elicit a youngster's cooperation quite as fast as, "Hey! Let's get a movie of this!"

Sometimes the activity will be just play. Sometimes serious stuff. Sometimes a coloring book, or a toy airplane to be assembled. Yet sometimes a treasured stamp or rock collection. Not much of a

also frame up other small object.

The little lady in your home is every bit as fine a camera target—and play acting just seems to come naturally to the doted members of every family. Take her own cake in Mom's big kitchen-oven? Gosh! Set the table for a doll's party? Oh, let it!

Come to think of it—what better place could there be to make home movies than your home? What better time than now?

Don't Put Your Camera in Cold Storage

Too many persons miss out on wonderful winter footage because they put their camera away from Christmas to Easter. If you live in the snow country, there's plenty of outdoor movie fare that definitely belongs in your diary—snowball fights in the back yard, ice skating, sledding and tobogganing, ski trips, to name a few. And if you live or spend your winter vacation in tropical area, you will want movies of your boating, swimming, golfing, and other family activities.

Exposures. Making movies over snow is about the same as on a brilliant summer beach. Your subjects in both cases are bright, and average exposure settings won't do. However, correct exposures are easy to estimate.

The correct lens setting for average subjects in bright sunlight using Kodachrome Movie Film is $f/8$. But snow scenes and light sand are brighter than average and they reflect more light. Thus you should close your lens opening one stop—from $f/8$ to $f/11$ —which cuts the light reaching the film by 50 per cent. If you have people in the near foreground whose activities are the primary source of interest in the scene, set your lens halfway between 8 and 11.

Filters. Normally you don't need a filter to make good color movies with Kodachrome Film, which "sees" things just about as you do. But shooting over snow or sand and water are occasions when a filter can serve you well. The Skylight Filter, for Daylight Kodachrome Film (or the Daylight Filter, if you use "Type A" film) will offset the excessive bluish tinge that tends to be present.

Snowstorms. Do your shooting from some protected location where snow won't get on your lens and blur the



scene while shooting. In heavy snowstorms set your lens at $f/16$. Over-all scenes of falling snow seldom look as real as you might like. For better effects, try shooting snowflakes falling in front of a dark doorway.

Loading. Best place to load your camera is indoors. With roll-loading models, be sure to leave plenty of space for your loops. Cold film becomes brittle, and brittle film in a "tight" loop may break.

Change in temperature. If you have your camera outdoors in winter's cold for any length of time, it will get chilled. When you take it back indoors, moisture will condense on the lens. Give it a few minutes to warm up and evaporate that condensation before attempting indoor shots, or taking it back outdoors again. If weather is extremely cold, keep camera under your coat when not shooting.

Skiing tips. Same exposure settings as mentioned above. If your camera will shoot slow motion, use it when you can, especially on jumpers. If you use a tripod on snow, be sure to spin its feet into pole rings or it's apt to change position suddenly at a most important time. Actually, you can do very well hand-holding your camera, and it will probably be easier to follow the action. But there's more than the actual skiing for you to shoot—groups eating, signs, close-ups of faces, the ski lift. Get the whole story.



WHAT'S YOUR ANGLE?

Most movie scenes are shot at eye level—yet they wouldn't be, and often shouldn't be. Different camera angles add variety to shots of the same subject. And sometimes you need to angle your camera downwards or upwards to get the best background for your subject. There's no one vantage point for movie-making—there are several, and by using them, you give your movies that extra bit of spice.

For example, you wouldn't want your



This upward-angle view is a good one — the view, it's rather a novel viewpoint.

entire footage of Niagara Falls to be shot from one point. It's especially impressive when viewed from the gorge or from the "Maid of the Mist." And for scenes of the young toddlers in your family, shoot from his level part of the time.

TENPO IN MOVIES

Tempo can make any movie lively or dull. What do we mean by tempo? The pace or rate of activity in general. Different camera angles and positions, and varying scene lengths can all be utilized to give your movie good tempo.

For example, you want to film Dad as he shovels the driveway to free the family car after a heavy snowstorm. You could get a medium view and live away from start to finish of the shoveling job and you would get an unadmirably dull film.

To inject good tempo in this ordinary film subject, you would start off with a medium or long shot of Dad approaching the driveway with his shovel. This could run about 10 seconds. Then move in for a shorter and closer shot of Dad; extreme

close-ups of the shovel as it takes two or three blows, a two or three second close-up of Dad's face. Then move back to show the pile of snow that has accumulated as three or four shovelfuls are added to it. A skyward angle of Dad as he rests on his shovel. A medium shot—Dad still resting—switching a group of neighborhood kids running towards camera and jumping into pile of snow alongside of driveway. Close-up of the kids shot from other side, followed by a medium shot of their running on to another play area. Short close-up of Dad sadly returning to his job. Another extreme close-up of the shovel in action—much slower than before. Long shot of Dad removing the final bit of snow, and he then backs car out of driveway.

The tempo comes from variations in scene length, plus changes of field of view and of camera angle. These factors will not only make your film more interesting, but will give you the most "story" for the amount of film used.

THE CASE OF THE DESERVING CAMERA

There are two basic reasons why every camera deserves a carrying case. One is practicality. Not only does a case minimize the effect of bumps and scratches, but protects the camera, particularly its lens, against dust and moisture. The second reason is convenience. It's much easier to "wear" your camera than it is to carry it. And with today's field cases, you just strap the case hard and your camera is ready for shooting, even though it's still safely in the case.

The Kodak Field Case for Brownie Movie Camera

is only \$6.95, and the Kodak Beam Comparison Case which holds camera plus extra film is \$4.95. There are other cases for all makes and models of movie cameras. Ask your dealer the next time you stop in for film.

Prices are list



Just about every movie fan has a "good shot"—one he's especially proud of and would like others to see. You can let 3 million other amateur movie-makers see your "good shot." Send it in—8mm or 16mm! Close-ups, scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Send film clippings only, please. Three 16mm or five 8mm frames are enough—a fraction of a second's screen action! Address "Good Shots," *Kodak Movie News*, Eastman Kodak Company, Rochester 4, N. Y.



Felix Riffault, Elmwood, N.Y.—Young Felix was so absorbed with his new tank register that that had no trouble in getting some good close-up footage. Junior comes with absolute Christian aplomb.



John Lee, Wilkesboro, N.C.—Mr. Lee captured the background on this shot to obtain the maximum effect. The scene in the foreground was paper and interest in this winter scene, 1/9-11.



Ernest Morris, Tappan, N. Y.—This was one of several excellent clippings that came out in one interval and arrived promptly in a pre-addressed tin . . . of high-grade shot for good Christmas cards.



Agnes Bennett, Norwalk, Conn.—The shot of Mrs. Bennett holding a "fruit" picture was made in Norwalk last year—the day of their thunder-bomb test. 1/9 was the year ending.



W. B. Langston, Norwalk, Conn.—This close-up shot was part of a sequence made in a kindergarten playroom. The children were absorbed with the teacher's story of Noah and the Ark.



W. J. Wilson, Norwalk, Conn.—This is one of the many wildlife shots which Mr. Wilson has made over a period of several years. This shot of the antelope was made in the Colorado Desert in Wyoming, 1/9-11.



There's probably more footage shot at Christmas time than on any other one occasion. Yet we receive relatively few Christmas film clips for "Good Shots" consideration. If you get some good shots this year and can spare a few frames, we'd like to see them.



Albert Smith, Baltimore, Md. 7.—A youngster and his cat make precious moments here. (See, they make this shot in his own yard last winter. May I get in English-Newsweek's "Good Shots," 1/8.



L. F. Martin, Baltimore, Md. 10.—Martin and his cat are here at 1/8 and make a nice shot for this category shot. It was made in English-Newsweek's "Good Shots" through the lens.



Quaker Week, New York, N. Y.—An hour last night's fire destroyed the house in the picture above. The fire started in the kitchen and it is a spectacular record of the burning of the house. (See, 1/8.



Quaker Week, New York, N. Y.—The picture above of the flamingo was made at 1/8 and makes a nice shot for this category shot. It was made in English-Newsweek's "Good Shots" through the lens. (See, 1/8.



Quaker Week, New York, N. Y.—The picture above of the snow figure was made at 1/8 and makes a nice shot for this category shot. It was made in English-Newsweek's "Good Shots" through the lens. (See, 1/8.



S. B. Martin, Long Beach, Calif.—A beautiful close-up of a poinsettia flower from a tree made using a "Good Shot" of the camera. (See, 1/8 and 1/8 for other close-up suggestions for your Christmas shots.

Make this a "Give and Take"

GIVE movie gifts for a Happy Christmas! **TAKE** movies to save and share the fun!



Antenna range at a 1-time price!

The **Brevette Movie Camera**, Turb 1/1.8, comes pre-assembled. To make wide-angle and telephoto, it will fit normal movie lenses—up to 1" long of the 3-lens series. (Color-coated) finder shows which lens is best. Just dial for correct exposure, select the lens, aim, and shoot. No focusing. No extra lenses to buy. Only \$87.95.

Maybe it's for Mother—but "men" movie cameras, or one for Junior. Here are some wonderful gift suggestions for them. Then, too, friends will ask your advice regarding a "first" movie camera or pro-

Camera-projector movie outfit

- 4 This new **Brevette 8 Movie Outfit** contains America's favorite movie-maker, the **Brevette Movie Camera** with 1/1.3 lens, and the new **Brevette 8 Movie Projector**, also included are a 200-foot reel and film can. The camera requires only one simple setting, and the built-in measure dial shows how. No focusing necessary. The projector is as compact as a portable radio (weighs only 3-1/2 pounds), yet shows four times up and bright—up to 1 foot wide. Complete, \$79.95. Projector alone, \$44.95.



Indoor-outdoor movie kit

The **Brevette Movie Camera** M1, 1/1.3, features the easy-to-use camera with 1/1.3 lens plus a **Brevette 2-Lens Movie Light** and two **reflector flood lamps**. Another gift package that says, "Open me first" for wonderful family memories—indoor or out. Best news of all is its low price of \$209.95. The **Brevette Movie Camera**, 1/1.3, is available separately at \$99.95.



Stocking Gifts

Kodak Field Camera provides full camera protection. Drop-front design keeps camera ready for instant use. We're saving the top down. Price from \$64.95.



Kodak Movie Reels and **film** come in 200 and 400-foot sizes for home films... to 400', 1600', and 3000-foot sizes for 16mm films. Reels feature easy-load design. From \$14.95 for 200-foot film reel and can.



Kodak Powerbar Lens for **Brevette Movie**, 1/1.3, 1/1.8, 1/2.8, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128, 1/256, 1/512, 1/1024, 1/2048, 1/4096, 1/8192, 1/16384, 1/32768, 1/65536, 1/131072, 1/262144, 1/524288, 1/1048576, 1/2097152, 1/4194304, 1/8388608, 1/16777216, 1/33554432, 1/67108864, 1/134217728, 1/268435456, 1/536870912, 1/1073741824, 1/2147483648, 1/4294967296, 1/8589934592, 1/17179869184, 1/34359738368, 1/68719476736, 1/137438953472, 1/274877906944, 1/549755813888, 1/1099511627776, 1/2199023255552, 1/4398046511104, 1/8796093022208, 1/17592186044416, 1/35184372088832, 1/70368744177664, 1/140737488355328, 1/281474976710656, 1/562949953421312, 1/1125899906842624, 1/2251799813685248, 1/4503599627370496, 1/9007199254740992, 1/18014398509481984, 1/36028797018963968, 1/72057594037927936, 1/144115188075855872, 1/288230376151711744, 1/576460752303423488, 1/1152921504606846976, 1/2305843009213693952, 1/4611686018427387904, 1/9223372036854775808, 1/18446744073709551616, 1/36893488147419103232, 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Christmas

ation. You won't go wrong in recommending any of these for, although their prices are moderate, they are dependable performers. Show this to someone you know he should be making movies.



Quick turret camera—
with built-in motor

The Kodak Cine Supermatic Camera, Turret 1/18, possesses one gemstone in camera jargon. Possessing a pointer, visible in the viewfinder, to turning the coupled exposure dial, automatically sets correct film speed—16mm or outdoor. Moreover you wish, you can make settings independent of the meter reading. No need to fumble lens. Camera comes with picture frame, daylight, to effect excessive black loss, and Type A, to enable you to use indoor Kodachrome film colors. Other features include: new, improved 3-way turret for normal, wide-angle, and telephoto lenses; automatic telephoto finder which shows when lens is best for any shot; adjustable eyepiece; auto-matic read of battery indicator; parallel correction. Complete, \$39.95.



Automatic camera—
Brownie genre

The Brownie Automatic Movie Camera has an electric eye that automatically sets 18, 1/18, 1/25 lens for correct exposure. You can follow the action from bright sun to shade and back again, and the electric eye continuously adjusts the lens opening to insure correct exposure. It signals when the light is too dim for good movies. A dial on the camera front lets you adjust the meter for exposure in areas from 4 to 32. The multi-lens optical finder shows fields for wide-angle and telephoto converter lenses, and has parallax-correction feature. A great value at \$24.95.

Turn the page for
Projector Gift Ideas



FOR THE MOVIE-MAKER

Brownie Movie Filter Set helps you keep things easy—most work—using any Brownie Movie, Kodak Cine Argyrux, or Supermatic Camera. \$11.95. Requires 35-watt protected lamp.



Kodak Projector Ejector Switch handles 8mm and 16mm reels through the 400-foot clip. "Pushout Switch" top side type of reject for easy use. Brownie filters, are used to reject film. \$12.95 with supply of Projectors.



Brownie Projector Screen has 22 x 36-inch coated surface. Easy to set up, clean. \$4.95.

Kodak Projector Screen has 22 x 40 x 48-inch coated surface, plus tripod stand. \$14.95.



Tips on Choosing

Your very first one—or a new

Whether you're in the market for your first movie projector, or are in need of a new and better model than you now have, there's one on these two pages that will suit your needs — as well as your pocket-book. They're totally new from design to operation to provide the maximum light on the screen per watt of illumination. And, as we mentioned on the previous page, they are wonderful for Christmas giving. Here are basic points to consider when buying a movie projector:



Browline 6026 Movie Projector

This new, improved model of a long-standing favorite features a high-tension lamp for extra-bright screenings, and accepts 400-foot reels for uninterrupted full-hour shows. Provides reverse action, "still," and power rewind. Handy picture screen included in projection cover. Has fast 1/1.6 "wide-angle" lens that shows your movies 4 feet wide from a 16-foot distance. And it's lubricated for life at the factory — will never need oiling. Built-in case construction. \$74.95.

Browline 306 Movie Projector has most of the features of the above model such as reverse action, "still," picture screen, etc. Comes with 300-watt lamp and accepts 200-foot reels. \$48.95.



Browline 8 Movie Projector

Don't let its small size (9" x 6" x 4 1/2") — 5 1/2 pounds! — fool you! It performs big! Thanks to its special reflector-type projection lamp, efficient optical system, and fast lens, you get bright screenings up to 3 feet wide. It's no-squeaked threading makes for extremely quick and simple loading. Single knob controls forward projection and rapid rewind. Has 200-foot reel capacity for 25-minute shows. Never needs oiling. \$44.95, with carrying case, \$48.95.

a New 8mm Projector

and better model

EASE OF OPERATION . . . it should be a model that's easy for you to set up, thread, and operate. Built-in-case construction is good to have for easy handling and convenient storage.

ADEQUATE ILLUMINATION . . . be sure it provides the necessary screen illumination from the distance you will be projecting your films.

OPTICAL SYSTEM . . . your projector lens should be of a quality to give over-all clear, sharp pictures.

EXTRA FEATURES . . . best way to decide on extra features is by demonstration. Automatic threading and loading are great conveniences. Reverse action and "still" can give extra fun.

MAINTENANCE . . . the most frequent cause of projector breakdown is under- or over-oiling. See that the model you buy is lubricated for life at the factory and never needs oiling. Permanent lubrication also means quieter operation.

If you don't want even a movie projector, or if your films are not as bright and colorful as you think they should be, ask your photo dealer to project your favorite reel on one of the new Brevette or Kodak Cine models shown here.

MODEL A20



MODEL A30



Automatic Kodak Cine Showtime Projectors

These two new models take any fuss or fumble out of showing personal movies. You just put the end of the film in the feed slot, and the machine loads itself automatically—right onto the take-up reel. A new-type projector lens plus specially designed shutter and outfocus enables either model to show your films under up to 5 feet wide with brilliant results. Controls for forward projection, reverse, "still," and power rewind are on one illuminated panel. The 400-foot reel capacity lets you program full-hour shows.

Other features include: 16-inch 1/2.8 lens, folding reel arms for easy relops, lifetime lubrication, built-in-case design with storage space in base for 400-foot reel and power cord. Model A20, \$127.00.

Model A30 extras

This projector has all the above features plus variable-speed control to compensate for line-voltage variations, 40-00 operation, and a Kodak Freebase 3rd Reel Splicer fitted to its rear. \$167.00.

Prices are list.

AUTOMATIC NEWS FOR 35mm COLOR-SLIDE FANS

**New camera sets its own lens
... new projectors put on
whole show automatically!**

We movie-makers have enjoyed automatic exposure for quite a while. Now it's happening in 35mm color slides, too!

First, fully automatic. Mine model is the Kodak Automatic 35 Camera. Its electric eye reads each scene—and automatically governs the lens aperture for picture-perfect exposure.

This brings to color-slide shooting the same kind of aim-and-shoot freedom you enjoy in movie-making with an automatic Breville Movie or Kodak Cine Camera.

Perfect travel camera

For the color-slide fan who's traveling to far places, this Kodak Automatic 35 Camera is the most wonderful thing that ever happened. It makes sure that each exposure is automatically right without requiring a moment's collection on your part. This is supremely important in travel.

The Kodak Automatic 35 has a fast $f/2.8$ lens—fine even for "available-light" shots indoors. It adjusts for all film thickness from 30 to 180. Has manual settings for bulk, too. At \$84.50, it's a real buy.



Automatic projection, too

The automatic Kodak Carousel Projectors are long-known as the finest of their type. Big news here is that there are two new Carousel models—a de luxe Model 510, \$129.50, and a low-cost Model 520, \$124.50.

The automatic features of both are the same. Each provides a choice of 4, 8, or 18-second intervals, with automatic showing of up to 40 slides in succession at one push of the button. There is provision, too, for manual control at a distance via a remote control. There is also forward and reverse manual showing... and repeats of any slide at will. Chief difference between the two models is that the 510 has an $f/2.8$ lens while the 520 has an $f/3.5$ —ample for all home showings.

But the big thing about both is that—as in showing movies—you press the button and the Carousel does the rest... while you and your guests sit back and enjoy the show!

No wonder more and more movie-makers are now shooting color slides, too... and finding fun in both fields.

HIGH SCHOOL PHOTO CONTEST

Alert your teenagers about the 1986 annual High School Photo Contest which begins January 1, 1986. This year, color slides and color prints will be accepted for the first time. Any number of pictures taken since April 1, 1985, can be entered. Any make of camera and any brand of film may be used.

Who's eligible? Public, private, and parochial school students in the 9, 10, or 12th grades, in

grades 9-12. 200 cash prizes totaling \$11,760.

In addition to the new color slide no restriction as to subject matter. There are four broad classifications for photographic prints: (1) School activities (2) People (3) Other than school pictures (4) Portraits. All students and help. For further details and contest rules, write to: High School Photo Contest, Rochester 4, N. Y. Contest closes March 31, 1986.

LETTERS TO THE EDITOR



Q. Does a Kodak Daylight Filter produce the same results with Kodachrome Film, Type A, as a Daylight Filter with Kodachrome Film in shooting airplanes in ground shots? Mr. R. B. S., Philadelphia, Pa.
A. Yes.

Q. I thought you would like to see a Kodachrome Film clipping of the shot I made of the moon. I used my Brownie Movie Camera and a 35mm. collecting telescope. Can you use it in Kodak Movie Movie? Mr. T. H., Troy, N. Y.



A. It is a most interesting shot, and we're letting our readers see that you got a sufficiently close-up view to see the craters.

Q. Sometimes the film sticks in the film tank in my camera. What can I do about it? Mrs. E. G. S., Northville, Tenn.

A. Chances are the film gets needs cleaning. Check your camera manual for instructions on how to do it, or it may be excess humidity — the camera and/or film having been stored in a damp location.

Q. Is there an indoor-outdoor color movie film? Mr. J. T. B., Rockford, Ill.

A. No, but you can load your camera with Kodachrome Movie Film, Type A — shoot as in for photograph work, and put a Daylight Filter over your camera lens for daylight shots.

Q. Where can I get information on recording magnetic sound — more than is included in the projector manual? Mr. A. W. E., San Antonio, Tex.

A. See your dealer for a copy of Kodak's "Magnetic Sound Recording for 16mm Motion Pictures." The price is only 50 cents.

Q. Where can I buy letters with addresses looking for this week? Mr. W. B. L., Lexington, Mass.

A. There are several links available. Your photo dealer should have a selection of bring letters and cards, or be able to order for you.

Q. How far away should you get to take a telephone shot of a person? Miss F. P., Chattanooga, Tenn.

A. There's no set distance, but if you have a fixed-focus telephone lens of course, be sure to observe the minimum distance for the lens setting you use. Otherwise, your subject will not be sharp.

Q. Is it possible to use outdoor Kodachrome Film indoors? Mr. J. E. S., Baltimore, Md.

A. Yes, by using a Kodak Photoflood Filter for Kodak Daylight Type Color Film. This is not recommended since it slows down the film speed considerably.

Q. In taking indoor movies, can you use a light meter instead of measuring the distance from lens to subject? Mr. H., Tulsa, Conn., Wisc.

A. Yes, and, as many movie-makers have discovered, the new electric-eye cameras measure the photoflood illumination and set the lens automatically.

Q. Do you have any suggestions of a camera for my Christmas movie? I would like to get some new ideas for an old subject. Mr. J. B., New York, N. Y.

A. See pages 2, 3, and 4.

Q. Can you tell me what caused the red streaks and black scratches on my last roll of film? Miss M. E., Torrington, Conn.

A. The film was light struck in loading or unloading your camera. Load and unload in subdued light, and always rub the paper band after opening a roll of film.

Q. In general, where's the best place to stand in shooting a movie of a parade? Mrs. A. L. M., Nogales, Ariz.

A. Stand at a corner where the parade will turn. Be sure the sun is back of you so it won't be shining into your camera lens.



Q. What is your suggestion for shooting movies inside the house during daylight hours? Mr. F. E. L., Brooklyn, N. Y.

A. Load with Type A Kodachrome Film and use a light bar for illumination. Cut out as much of the daylight as possible by pulling the shades. It turns things out!

Q. Will you please change my address to reflect? Mr. J. B. W., Fresno, Wash.

A. Gladly. Readers should send in their old address with the new to be sure the correct change is made. The post office will not forward copies unless you provide for postmark with postage.)

Q. I plan to drive and so vacation. If I go through Rochester, could I take a tour of the Kodak plant? Mr. S. B., San Francisco, Calif.

A. Not only one plant, but all three if you have Time! Guided tours are conducted regularly on Mondays through Fridays, except holidays, at the Camera Works, Fresh-Eye Works, and at the Kodak Park plant.



We have prepared an attractive and informative pamphlet on film, "How to Choose a Kodak Movie Movie." It is a book and is available for only 10 cents. Write to: Kodak Movie Movie, Eastman Kodak Company, Room 400, N. Y.

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Save all the **ACTION** and **COLOR** of your
Christmas on Kodachrome Movie Film



Kodak

MOVIE NEWS

Published by Eastman Kodak Company, Rochester 8, N. Y.

SPECIAL
ISSUE

INTRODUCING NEW
AUTOMATIC CAMERAS
AND PROJECTORS

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Daniel O. Taylor Jr.
Archival Collection



Kodak Coliseum at Grand Central Terminal in New York City. Transparency measures 14 1/2 feet high and 40 feet long.

MAKING MOVIES OF THE "BLUE ANGELS"

When it was decided to shoot a Coliseum of the "Blue Angels," the U. S. Navy Flight Demonstration Team, Kodak's TV programmers thought that a film showing how this Coliseum was made would make an exciting movie. Here is a first-hand account of how it was shot, as told to your Movie News editor by John Stott, Kodak's crew manager of the photo expedition.

"We hired ourselves off to Ray West to join the 'Blue Angels' and to set up a shooting schedule that would fit in with their practice flights. First scenes were take-offs of the four jets in diamond formation with as many as three motion-picture cameras operating simultaneously, one in the control tower of the field and two at opposite sides of the runway where the planes became airborne. There is no way to describe the experience of seeing these four planes hurtling down the runway toward you, with full afterburners on, and then flashing by and up! And the noise! A totally deaf man could 'hear' this noise since it actually rattles your bones.

"We set up our camera at the end of the

runway to get a head-on shot of a takeoff. With a telephoto lens on our camera we kept the formation full-screen from the time they were airborne until they flashed directly above us as we tilted up to a directly overhead shot.

"Later, we took off in the photo plane (P2V Neptune bomber) to film the actual



Lt. Bob Franceman of the "Blue" checks camera angle with photographer Ralph Jennings of Kodak.

shooting of the Coliseum. Our altitude varied from 5,000 to 10,000 feet, depending on the cloud formations. While Lt. Mark Perreault of the "Blue" took hand instructions from the photographer and directed the formation by radio, we shot

(Continued on page 12)

SHOOTING FROM THE AIR

Commercial airlines don't fly close enough to other planes for you to film air-to-air. But there are wonderful opportunities for you to get ground-to-air and air-to-ground movies. Start your end before take-off time to film the launch and handle of airport vehicles. And don't get a shot of your plane as it lands and as it taxis up.

Get a seat in the back of the plane, if possible. When you take off, aim your camera out the window, forward with a bit of the wing in view. Once you're airborne, you can shoot any-

thing that looks interesting. Aerial views of natural wonders are indeed breathtaking. To reduce the bluish haze encountered at high altitudes, it's a good idea to keep a Kodak Wrinkle Filter over your camera lens. When you approach your destination, shoot as much of it as you can. This will make an excellent introduction to movies made at your destination. And, on so "tired" your plane, get the same wide-angled view of the wing as the runway comes up to meet you. A brief shot of the airport and the passengers pouring off the plane, and you have a sequence of some wonderful images.



Harriet and I, which we took this morning.



Harriet and I, who shot it on our first trip. Thirty years I, Harriet &



"We make home movies, too"

by Ozzie Nelson (*The Adventures of Ozzie & Harriet*—ABC-TV)

Harriet and I probably have the most complete home movie diary of any family in the country. We have filmed 59 half-hour shows every year for the past 8 years, and when we review an early film, we're always amazed how the boys have changed. (No comment on how I've changed!) I know you're going to say that these aren't home movies—they're professional TV shows. Actually, I think both classifications are correct. They are professionally made, yet the films are family shows featuring an honest-to-godhouse real American family—the Nelsons.

Similarity of techniques

While our TV shows have the benefit of professionals, many of the techniques employed can—and should—be used by any amateur movie-maker. Techniques such as shooting in sequences, not random shots . . . checking camera finder for best angles and composition . . . plenty of close-ups. We naturally have to have a script in filming our TV series, which is not necessary in making personal movies. However, it helps to have an idea or story in mind. This way, you can shoot in sequence and end up with a story and not

just a series of animated snapshots of the family waving at the camera lens.

There are other similarities between filming our TV shows and personal movies. One that comes to my mind is the use of on-location titles, such as road signs or well-known landmarks. Titling by implication doesn't interrupt the continuity of the film, yet it does establish locale which is as important in a home show as in a TV show. Also, it pays to check your camera finder for the best angle from which to shoot. We always do. There's an easy rule to remember about this, and that is to shoot when the scene within the frame of the camera's finder looks right. Some of the things that make it look right are: Depth (objects in the foreground give depth to background objects); Camera angles (don't shoot everything at eye-level); and Color contrasts. Make sure you include plenty of close-ups. Believe me, Harriet still gets misty-eyed when she sees "bigger-than-life" movie portraits on the walls of her "baby" boys.

These are techniques you can follow with even the simplest amateur movie camera. You'll find it takes no more film, yet you'll get a more interesting movie.



FORGIVE US FOR
we're awfully proud



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SOUNDING COMMERCIAL... BUT

of our new cameras and projectors



If the next few pages in this special issue of *Kodak Movie News* make your fingers itch to try out a new movie camera, please forgive us.

The fact is that Kodak has such wonderful new cameras and projectors just going on the market that we're almost bursting with pride and eagerness to tell interested movie-makers like yourself all about them.

They're not just new models with more attractive designs — although that's part of the story. More important are the basic new features. Features that take all the guesswork out of exposure, features that simplify loading, eliminate threading, give higher, more efficient light power, provide built-in accessories.

On the following pages you'll see a bright new projector hardly bigger than a telephone and just as light. Another, with super-brightness, that practically grips the film from your fingers to do the complete threading and taking by itself. Cameras that make their own lens adjustments just by their sensitive reaction to light conditions.

Two famous names

Fully capable of producing top-quality 8mm movies are the Brownie Movie Camera and Projector. They are low in cost, yet they contain everything essential to good shows. They are America's, in fact the world's, most popular movie products and



the greatest value one can find in the home field.

The 8mm movie-maker who wants the ultimate in do-how features, low appearance, and convenient operation will be fascinated by the cameras and projectors bearing the "Kodak Cine" nameplate — the finest name in movies.

Your friendly photo dealer

If you wish to enjoy the flexibility, the added skill, and increased pleasure in movies that some of these new products can give you, don't feel that you're necessarily committed to what you already have. Talk to your dealer.

In general, you'll find the man behind the counter at your photo dealer's a friendly person who shares your enthusiasm and interest in movie-making.

You'll also find him happy to show you these latest cameras and projectors. He may want you to try them. If you're interested, he'll then likely suggest that you trade in your present equipment . . . and if you've ever missed a scene because of wrong exposure or not being ready, or if you've ever thought of threading a projector as something of a chore, you'll probably remember his offer carefully.

Most dealers we know are accurate at estimating the trade-in and remarketed value of photo equipment. And most people we've met who have had such dealings were pleased with the fair allowance they received in such transactions.



Kodak Cine

*the finest name
in movies*

So AUTOMATIC they almost

Kodak Cine Automatic Cameras



The new Kodak Cine Automatic Cameras set you free to concentrate on the creative side of movie-making, confident that each scene will be correctly exposed.

Under automatic control, the "electric eye" adjusts the fast $f/1.9$ lens system to changing light. If a cloud passes across the sun, don't worry about the change in lighting. The camera takes care of it. There are two signals which warn you when there isn't enough light for proper exposure. One is visible as you look through the viewfinder and the other is on a dial on the side of the camera.

Master any situation

Under tricky lighting conditions or for special effects, you can switch the Kodak Cine Automatic Cameras to manual lens control by means of a "lock-in" device.

For example, in a scene with extreme lighting contrasts you may wish to expose for one of the extremes instead of the average. You can do this by manually "locking in" the lens at the extreme setting you want. The meter dial on the side of the camera always shows what f /stop the meter is reading.

Built-in filter

A "Type A" filter is built into the camera, which enables you to use indoor Kod-

achrome film outdoors. Switch it in place, and a signal automatically appears in the finder and the letter "A" shows in a window on the front of the camera.

Camera of the future

A film index dial adjusts the "electric-eye" meter for ASA film speeds from 10 to 40 for faster color films of the future.

The enclosed telescopic viewfinder adjusts to individual eyesight - it's easy to sight through, even if you wear glasses. Finder shows regular, wide-angle, and telephoto views.

Other de luxe features include an automatic-reset footage indicator, carry-load case, parallax correction.

Price of the single-lens model, \$62.50. Turret model, complete, \$124.50.



Bright light conditions require "wide-open" lens. "A" always shows lens set only 1/2 "open" instead of light values.



In case of cloudy skies "electric-eye" automatically adjusts so all light values are correctly exposed.



Indoor, dim light conditions require "closed" lens. "A" shows lens is set almost shut. It quickly if light becomes too dim.

TAKE and SHOW your movies for you

Kodak Cine Showtime Projectors



Model A20



Model A30

Here are two new Super projectors that take any fuss or fumble out of showing personal movies. You simply flip the switch and place the film leader at the top speaker feed — from there on the automatic Showtime takes over. It does the entire threading job — right onto the take-up reel — and starts the show, automatically.

All you have to do is sit back and watch your audience enjoy the biggest, finest, brightest Super show they've ever seen. A new high-power projection lamp, plus specially designed shutter and pulldown, enables either automatic Showtime to show your movies up to 3 feet wide with brilliant results, and the 3-inch f/1.8 lens

keeps them sharp corner to corner.

The new Kodak Cine Showtime Projectors give you control of forward projection, reverse, "stills," and power rewound from one illuminated panel. The 400-foot reel capacity lets you program uninterrupted half-hour shows.

Other features are: folding reel arms for easy setups, lifetime lubrication, built-in case design, storage space for two 400-foot reels. Model A20, above left, is \$107.50. Model A30 has all the same features plus these: variable-speed control to compensate for line-voltage variations, AC-DC operation, and a Kodak Prestage (dry) Movie Splicer fitted to its cover. It is priced at \$197.50.

Prices are list



Simply feed automatic guide from your top panel . . .



...and through gate and film guides that . . .



heads to auto take-up reel — and starts the show, automatically.

***Brownie**
the greatest value
in movies*

**Fully automatic and at
a Brownie price**

**Brownie Automatic Movie Camera,
1/2.3**



This is a low-cost Sinar "electric-eye" camera with an extra measure of flexibility. Its meter automatically and accurately controls the lens to record beautifully exposed color movies scene after scene. You can even follow action from bright sun to shade and back to bright sun, and the "electric eye" continuously adjusts the lens opening to assure correct exposure. It signals when light is too dim for good movies. No need for focusing, either.

A film-rating selector lets you accommodate the "electric-eye" meter to any

ASA film speed from 3 to 40. This not only will permit you to use faster color film that may be introduced, but you can use the selector to override the automatic controls within a range of several f/stops for filming special effects.

The multi-frame optical finder shows fields for wide-angle and telephoto converter lenses, and has parallax-correction feature. The footage meter resets automatically. The camera's easy access makes loading simpler, and there's a device for preventing film from unspooling. \$74.50.



Multi-frame, wide-angle, telephoto fields for wide-angle and telephoto converters.



"Electric-eye" meter sets the light automatically, continuously, and accurately.



New 1/2.3 lens requires no focusing. Everything from a few feet to infinity is sharp.



Film-rating selector, at your hand for accurate exposure between f/3 and f/40.

A brand-new 8mm projector as small
and compact as a portable radio



Brownie 8 Movie Projector

Don't let its small size (9" by 4½" by 6½" — and weighing only 5½ pounds!) fool you. It performs big. A good-quality projector that will show home films up to 5 feet wide, thanks to its 3-inch f/1.8 lens and new reflector-type lamp. There are no sprockets to thread which makes loading simple and easy. Threading can actually be done while projector is running. It's convenient, too, for long-distance visits when you want to show friends or relatives your movie shots of them.

The Brownie 8 has a unique *elevation* system. Only the optical center moves, not the whole projector. It is easily adjusted with one hand.

A single knob controls forward projection and rapid reversal. It has 200-foot reel capacity for 15-minute shows, and there's a storage compartment for the power cord which is permanently attached. Like all Kodak movie projection, it is permanently lubricated — never needs oiling. \$44.95, with carrying case, \$49.95.

Long-time favorites redesigned for greater brightness . . . longer shows

Both Brownie 300 and 300 Movie Projectors provide forward projection, "fills," reverse action, and rapid reversal. Both have "big-picture" f/1.8 lens, built-in picture screen, and more.

The "300" model has a new high-lumen projection lamp that makes it the most brilliant of all Brownie projectors — shows your color movies up to 3 feet wide. And it accepts 400-foot reels for half-hour shows.



**Brownie 300
Movie Projector
\$49.95**



**Brownie 300
Movie Projector
\$79.95**

Prices are list

6 ways TO PUT A 16mm SOUND PROJECTOR TO USE



In the home — wonderful entertainment for the entire family



In the school — students learn faster than the old-fashioned pictures



At the club — for entertainment or interesting club activities



In churches — to inspire and teach as well as entertain



In industry — to train and teach employees, to improve public relations



At lectures — present and explain important facts and figures

Who hasn't rented a sound projector and cartoon comedies to entertain a houseful of ruggies at a birthday party? Or more serious movies to provide wonderful entertainment for the entire family. There are many excellent 16mm sound reels currently available covering a variety of subjects such as art, drama, history, and newsreels. Many public libraries have film departments. Youngsters understand more clearly, and remember longer, subjects they "see" and "hear." And more families than ever are discovering that there isn't a better sound projector for home use than the Kodak Pagant, Model 865. It gives you the brilliant, detailed soundings and quality tone reproduction that you want—together with ease of operation and maintenance. This Pagant, complete with baffled speaker, 8-watt amplifier, 2-inch f/1.6 lens, 750-watt lamp, lists for just \$425.

The Pagant 865 is equally ideal for use by lecturers, in schools, churches, clubs, and at the office or factory. Your Kodak dealer can quickly demonstrate all the Pagant features for you.

Your own magnetic sound

With the Kodascope Pagant Sound Projector, Magnetic-Optical, Model MK-4, you can record and show your own 16mm sound movies. Every member of the family can add commentary in his own voice to your movie scenes. Magnetic sound has many applications for industry and education. Here's how it's done:

1. A magnetic oxide stripe is added to any 16mm film, old or new, single or double perforated. Kodak offers this service — Kodak Soundmark (asking, though its dealers at 1.8 cents a foot).



2. Record your own commentary by speaking into the microphone as you project the film. And, if you wish, add music or other sound effects.



3. Play back the sound track you've made by projecting the film again. Made a mistake? Reversal any portion of your first sound track and the correction is made. B&W's reversing feature makes it easy to back up your film at any time.



The MK-4 lists for \$625, complete.

Prices are list

Film Your Vacation the Way You'd Describe It

Let's assume you've just come back from last year's vacation. Good friends, naturally, will ask you how you enjoyed yourself . . . where you went . . . how you got there . . . what you did. And you can tell them — it works — perhaps like this:

We all drove up to Clear Lake, in the northern Adirondacks. Left long at the crack of dawn with the car packed to the gunwales. Allowed time to stop for a picnic lunch and to stretch our legs at one of those gaze spots along Lake Ontario. Pretty spot—and with plenty of fireplace and wood. Where is it? I'll show you . . . on this road map.

During the afternoon we rolled upwards through the foothills. Beautiful country — all state-park land, you know. Go miles without passing a house!

We arrived at Clear Lake about five. Nice little cottage they'd reserved for us, with a side porch overlooking the shore. Just had time to unload and partly unpack us to have our first snack before supper.

Just and I knew something about those mountain lakes — so we too tested the water, then waded out a bit and splashed our heads and necks before going in. But to the kids a lake's a lake. They just took holidays right off our point. Wow. You should have seen their hugs when they came up gasping!

Lake that. And that's the way to tell the story in movies. Just the way things happened . . . beginning at the beginning.

Just glance at the water-laden words above and you'll see that such are suggests a picture scene or sequence for your movie story. Try jotting down this year's vacation plans and itinerary and see how quickly your 1989 movie begins to take shape! Next step is outlining the scenes.

Trouble is, too many vacation movies start — longback — in the middle of the vacation story — although if you actually did that in life, holidays wouldn't be half the fun.

(Continued on page 12)



Here's how to get vocabulary in shape again

- Hand springing table top . . . view of red-colored common.
- Hand springing table.
- Fingers springing table to line.
- Fingers springing red for one.
- Whirling red, as line runs out.
- Line landing on water — and coming to life as fishermen make the line. (You can easily stage this one by having someone drop the line onto a patch of water right in front of the camera.)
- Hand slowly taking in line . . . line by line.
- The line, as it, "winns" in from one side of the screen, and out the other.
- Hand takes in line.
- Line across line field — and is immediately to be shot! (This, too, can easily be staged. One way is to have an accomplice shoot a .22 down into the water as inch or two from the line. And be sure to film down so there'll be no doubt!)
- Red do — as it already dips to the strike.
- Hand taking in line.
- Red done — for the first time — a close-up of the triumphant fisherman, and his catch!



Tips for Better Picnic Movies

Just as with the vacation movie described on page 11, the movie story of a picnic should start when the picnic really starts. And that's at home. Maybe even in the kitchen, as the picnic lunch and colorful picnic ware are packed into baskets. If not this, then certainly as you leave the house, load the car, roll through countryside, reach the picnic site, set the table, start the fire. For just as with any good yarn, the picnic story has a climax — the serving of the lunch — which becomes more climactic if you build up to it.

A picnic movie should have a conclusion, too. Two fine finales are shots of campfires or bonfires . . . the ruddy and darkening colors of which effectively mark both the end of the day, and of the movie.



"The Insign" continued from page 2

inside the POV to capture in movies the furious tension and activity. First, with the sun angle right and good cloud situations up ahead, the planes got into formation and held it until everything was all set. Then the radio crackled — Hold it Skipper — bearing is good — you're got an rebel — good clouds coming up — O.K. — water in — now! — roll — now! And from the planes' wings streamed the crimson vapor and majestically they rolled away as the photographer got his shot.

"While this was going on, we were shooting through the open hatch, getting some excellent movies of the planes peeling away. To give us continuity shots for editing, another Cine-Kodak E-100 Transit Camera was recording this aerial scene from another jet flying nearby."

Making movies of the "Blue Angels" is a spine-tugging experience — one that you might actually have. They are scheduled to put on aerial shows in Chicago, Illinois (July 4); Mason City, Iowa (July 12); Corpus Christi, Texas (July 14 & August 7); Houston, Maine (July 18); Moffett

Field, California (July 28 & 30); Los Alamitos, California (August 2); Cleveland, Ohio (August 19); Baton Rouge, Louisiana (August 24); New York City (August 26); Oakland, California (September 9 & 11); Cheyenne, Wyoming (September 12 & 13). It's worth a trip to the airport to see them — and don't forget your movie camera, because you can get spectacular pictures of their formation flying that you'll want to look at again and again.

"The New Teacher" continued from page 11

One other thing's as important as the defunct Make lots of close-ups. Lots of close-ups — as you meet, and study, and enjoy new objects, new friends, new experiences. The speckled 3-Hooter Jimmy reportedly returned to the brook. The cluster of blackberries as big they almost looked like grapes. The sun-and-laughter wrinkles beside the eyes of the agitated host-livery man from whom you rented an outboard. A good close-up outpells all the adjectives in the dictionary — and what close-ups a movie camera can make!

EXPOSURE TALK

Correct exposure for average subjects on a bright, sunny day is $f/8$. This is true whether you're in Maine or Miami, and whether it's summer or winter. The catch is that word, "average." The sunlight is no brighter at one time or place than another, but the light-reflecting quality of your scenery or subjects often is.

If you use one of the new Bronica or Kodak Cine Automatic Movie Cameras, the "electric-eye" meter will automatically adjust your lens opening to the correct setting. Otherwise, you should keep in mind that when shooting over light sand, such as the scene shown here, or in other brighter-than-average surroundings, you normally would close down your lens a full stop for average-bright subjects — $f/8$ is $f/11$, for example. If you film average subjects close-up in a brighter-than-average setting, try a half-stop reduction.

Whether you use an automatic camera or not, you will find that a filter can improve scenes shot over water or sand. If your camera is loaded with Daylight



Close down your lens a full stop for brighter-than-average scenes such as this one.

Kodachrome, a Kodak Skylight Filter will warm up scenes that otherwise would be on the blue-white side. This filter does not require any change in exposure setting. If you use Type A (Indoor) Kodachrome Film outdoors, the Daylight Filter will give you the same correction.

SAVE THE "NEWS"!

We have developed an interesting and convenient way to keep your future of Kodak News alive. Just send us yours in just 10¢ (plus handling) to Kodak News Store, Eastman House, Inc., Rochester, N. Y.

Shoot Your Own Zoo Parade!

Most grownups like to go to the zoo . . . every one and then, all children like to . . . in other words grown-up can be talked into taking time. Get good reason for grownups to agree to the trip is to make movies, movies of both — the inhabitants of the zoo and of the children themselves — for there are two better opportunities for capturing priceless close-ups of children than when they are absorbed in the antics of tigers, zebras, or giggling acrobats.

With a little forethought you can come up with a terrific lot of audience young and old. Cage-side close-ups for titles. Then a short sequence of the animals. Then your youngsters . . . who, shortly, leads your audience to the next sign, and next sequence.



Try This for a Garden Sequence

Want to park a punch into a flower-garden film? Then try this simple filming formula:

Lead off with a general view of the garden — and with the reason for which you'll shortly understand your ultimate objective flower series. Then move a few inches closer . . . and closer again. Now closer still — with one plant, one superb blossom, still in the center of the frame. And then get as close as you normally can with your camera . . . which may be about 24½ feet, covering a target 12 inches wide.

Now for the climax. With a Perko Lens, telephoto lens, or with a tilting device — whichever is most readily available — zoom in as fast as you can, or less, or more, of that blossom inches which will be closely and utterly represented and its worth on your film-glass reward.





Edney Moritz, Tazewell, N. C.—Moritz's cornucopia-shaped fried corn is one that often contributes to success stories. Mr. Moritz used a new glaze here for the 1990 contest. 1/8.



John T. Hopt, Newport, N. J.—This is an early shot of the start of a Chesapeake Bay regatta. Hopt shot several shots up off Western Point of Newport. 1/11.



Robert A. Reed, Bensenville, L. I., N. Y.—A new service added material to an otherwise static topic. Since this shot was made for the 1990 contest, the flagpole status, we know there are only 44 stars in this flag. 1/11.



Samuel M. Harris, Westborough, Mass.—It takes two shots here just to capture the changeover. The squirrel was barely getting berries from the displaced one when Harris's first photo hit. 1/8.

good shots

Just about every movie fan has a "good shot" — one he's especially proud of and would like others to see. You can bet I million other amateur filmmakers see your "good shot." Send it in — done in Super 8 or video, names of people composition and technical notes are best. And, of course, they must be sharp. Send film clippings only, please. Three films or five film frames are enough — a fraction of a second's screen action. Address "Good Shots," **Movie News News**, Lockman Radio Company, Rochester 4, N. Y.

Ray A. Smith, Farmington, Conn.—An early shot showing the single lot of tulips in Farmington, Conn. A dramatic landscape shot. He did better than most in an earlier clippings of a single tulip blossom. 1/8.



LETTERS TO THE EDITOR



Q. Where do I take my movie film to have it developed by Kodak? Mr. J. B., Small Rock, L. I., N. Y.

A. You can take it to any Kodak dealer and ask him to send it to a Kodak Processing Laboratory, or, you can purchase a Kodak Private Processing Mailer from your dealer, and then mail your exposed film directly to the nearest Kodak Processing Lab. Processed film is returned to you via first-class mail. Price of the Mailer is the same as Kodak's processing charge.

Q. I have some film which my brother-in-law would like to have copied. Is this practicable? Mr. B. Hall, New York, N. Y.

A. Yes indeed! Kodak offers this service through dealers to both film and plate users. Kodachrome film duplicates from original from Kodachrome film but for 12½ cents a foot, minimum charge per order is for 50 feet, \$6.75.

Q. It seems that I sometimes miss shots that I have probably taken on the leaders or trailers. Can you tell me how long they are? Mr. E. L. M., Babylon, L.I.

A. There is a 4-foot leader and 4-foot trailer on each roll of film film. The leader at the end of the first half of the roll becomes the leader when the camera is reloaded for exposure of the second half. A 100-foot roll of 16mm Kodachrome film has a 6-foot leader and a 3-foot trailer. These lengths are in addition to the length of film specified on the canister, so you can load and unload your camera in subdued light without taping the picture area. Your camera's storage meter, or camera's window, tells you when the leader is run off and when the trailer is reached.

Q. How many feet should I shoot of a subject for best results? Mr. T. L. S., Great Neck.

A. There is no set formula. All movie cameras should not be "8 seconds" or "18 seconds" in length. It's the matter of some length that gives a movie more and tempo. For average subjects, shoot as long as you think you'll like to see both cut on your camera. For unusual subjects, shoot as long as it must be for you to get the action you want.



Q. Should I use a filter in shooting color movies with artificial light sources? I've been told you and no. Mr. J. E. Y., Dallas, Texas.

A. We assume you mean well-lighted (not scenes of night and the like). Load your camera with Kodachrome film, Type A, and shoot without a filter.

Q. What is the "universal" distance setting on the focusing lens of my 8mm camera? Mr. S. C. T., Rockledge, New York.

A. It is the setting (about 20 feet) for film-forming eye. Subjects from a few feet to infinity will be sharp. The minimum camera-to-subject distance varies with the lens opening. Your camera manual should show you this minimum distance for each lens opening.

Q. Does the altitude—mountain versus level—have any effect in making movies? Mr. C. C., Houston, Texas.

A. Yes and no. The sun isn't brighter in mountainous country, but scenery often is. Close down your lens setting that is also for distant views, but when shooting big crowds of people in mountainous surroundings, use the same settings you would use anywhere else. Since there is a light blue haze at high altitudes, it is wise to put a Kodak Daylight Filter over the lens.



Q. When taking movies indoors during the day and using a light for illumination, should the window shades be drawn? Should the room lights be turned off? Mr. L. L., Brooklyn, N. Y.

A. Yes — to draw the window shades is kept out the daylight. No — it isn't necessary to turn off the room light.

Q. Is it ever possible to "put" a Mr. W. L., Baltimore, Md.

A. Generally speaking, it's best not to put. Occasionally there is a reason to do so. For example, at the beginning of a scene sequence to introduce the actors. Proceed slowly and steadily, and only on static objects. Pan to the major point of interest — move away from it. Don't confuse panning with following action, which is one of the virtues of movies.

Q. We seem to get red and white spots in our film. What are we doing wrong? Mr. C. S., Brooklyn, N. Y.

A. The sun or lights are shining directly on your camera lens or film.

Q. Can I get film slides made from 8mm movie film frames? Mr. R. T., Westchester, West.

A. Yes, Kodak does not offer this service, but our Sales Service Department, Rochester 8, New York, will be glad to send you a list of firms that do.

Metropolitan Museum Gives New Recognition to Photography as an Art Form

Photography as a fine art has now achieved recently when New York's world-famous Metropolitan Museum of Art opened a special exhibit of 50 outstanding black-and-white and color photos in a new gallery that, hereafter, will be devoted exclusively to displays of fine photography.

"The Saturday Review of Literature" also devoted a special issue in May to photography as a fine art. Credits such as these should, in the long run, prove of value to all photographers — still or movie.

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Sunsets ... and how to shoot them



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Kodak

Movie News

For both home and movie movie makers

Published by Eastman Kodak Company, Eastman, N. Y.



Now—address labels
for ordering
film processing
directly from Kodak

If you wished, Dealers paid the processing charges... and more, in sum, reimbursed by movie makers.

This system is still in effect. In addition, however, we now offer an alternate plan. This alternate method is built around a Kodak Processing Label—illustrated above—which you can obtain from your dealer at the time you buy your film. You fill out the label, besides offering space for the printing of your name and address, it is identified by the dealer's name and by individual mailing numbers. After you've exposed your film, if you desire processing by Kodak, you can separate the two halves of the Processing Label, paste the bottom half by its adhesive backing onto the film canister, and mail the film to the Kodak processing lab serving your area. You retain the upper half of the Label. After processing, Kodak will return your film to the dealer from whom you obtained the Processing Label. You pay him the processing charges when you pick up your film.

This new plan differs from the other in that it results in greater ease—and probably speed—in having your film processed by Kodak. It should be especially helpful during the summer vacation period, because you can promptly mail your exposed film directly to the Kodak lab indicated on the Processing Label and know that the film should be processed and waiting for you at your regular dealer's upon your return home.

Just about a year ago, *Movie News* carried on item in this space which announced that film and Home Kodachrome Film, in conformity with a Federal Court Decree, would thereafter be supplied to dealers only at prices which did not include processing charges. Too, it outlined the new system of arranging for film processing: the return to dealers of exposed film in person, or via special mailing envelopes. Dealers would forward film to laboratories equipped to process Kodachrome Film—which labs would return processed film to dealers for delivery to movie makers. (You were invited to specify processing by Kodak,



for all movies from airplanes, except of wings or motors, focus your camera at infinity if your camera has a focusing lens.



plane talk

MOVIES of and from airplanes represent a truly wonderful opportunity for films that will appeal to every audience, young and old. Here are a few suggestions which should help you get best results:

Start your roll well before take-off time. A busy airport, in itself, is a fascinating place. Incoming and outgoing planes, the loading passengers, scurrying luggage trucks—the very activities that catch your eye deserve the attention of your camera's eye.

And then—your plane, as it taxis up for loading. (Don't try to be the first one on . . . film some of your fellow passengers as they climb the steps or ramp and are greeted by the stewardess. Yes, as soon as you are seated, make a dash or two through the window to "put yourself aboard.")

Now . . . the take-off. If there's anyone not too distant wearing good-eyes—get that. Then tilt your camera on the ground. Not almost directly downwards and at right angles—that'd blur. But forward, at an acute angle . . . with, if possible, a bit of the wing in view. If your plane circles the airport after it's air-borne—get that.

And now that you're on your way, let's cover movies. *Oh*, of course, is the line opening for average money-day subjects. Yet more

(Continued on page 8)



1



2



3

GOOD SHOTS



4



5



Let's see your "good shots"! Remember that clarity, unity, variety of simple composition, and richly varied colors are built-in, of course, they must be deep. Send the clippings only—please. These master frames from the start on end of a season's enough—only 1/3 of a second's screen action! Address "Good Shots," United Photo News, Hartman Photo Company, Rochester 4, N. Y.

1. William J. Green, Chicago, Ill.—Mr. Green specialises in around-the-house close-ups of flowers, and for color—and, in this instance, a decorative composition. Picture is filling a movie screen!

2. James L. Gales, Salem, Ore.—No, ladies, unless striking variety—and compare them to best advantage in the classification, 5/5-5/5.

3. Pauline J. Jernigan, Minneapolis, Minn.—A lovely child... instead... and in a close-up—perfect prescription for a "Good Shot" 1/5.

4. W. Howard McFadden, Berkeley, Calif.—Mr. McFadden has sent us a close-up of a painting of a horse. "A 'Good Shot,'" we write, "if you'd think of a live horse." So he promptly did 5/5-5/5.

5. Peter W. Bridges, Chicago, Ill.—A delightful little improved scene we've wanted to see for years—and now we have. 5/5-5, is sharp.



What's a wedding worth?

... In terms of movie film, that is.

Rarely a wedding is worth more than a glimpse or two of the bride and groom, and perhaps of their parents. For a movie camera can so easily tell a complete story of any important occasion—and a wedding writes its own and memorable script.

If it's to be a church wedding, you may have to forgo movies of the actual ceremony if you are shooting with color film. While you can get pictures from as far back as 16 feet at \$1.6, for example, when using a 4-lamp light bar, the brilliant lamps might be regarded as undesirable in a church. (For a 16mm camera, mixing light may be adequate for the superfast Tri-X black-and-white film.) If, however, it's to be an indoor flower wedding, the use of a light bar for the filming of the vow-taking will probably



pose no problem. Regardless, however, you don't want to start the wedding movie at this point. Better by far to build up story interest by leading off with a long shot of the church (or home) where the ceremony is to take place. Then, if it is a church, get a close-up of the church bulletin board giving the name of the church and its pastor. And next, from a vantage point near the door, collect a short series of shots of the arrival of many of the wedding

guests . . . of the bride and bridesmaids. Keep those shots brief.

After the ceremony, you'll again want to be by the church door and vantage for views of the guests congratulating the lucky couple, and chatting in friendly groups by the church steps and walks.

How to catch unposed glimpses of both guests and principals

The reception offers the best occasion for those all-important close-ups. Let your movie camera view the activities as you yourself would if you didn't have a camera. Don't "stand back" and look on—move about to mingle with the guests and the principals to gather a series of unposed shots. Film the cutting of the wedding cake, of course. Later, film the bride as she toasts her bouquet. And for your final shot, take a position close to the car in which the bride and groom will make their departure, so this promises the best shot of your feat as the guests thrust them with riot and good wishes. By all means film the moment of their gravity . . . and, by prearrangement, see if you can't be a backstage occupant in a closely following car so you can close your reel with a roasting, through-the-rear-window view of waving friends.

Of course, we don't know for what you will make your movie. But certainly see that the bride and groom receive at least a duplicate of it. All types and sizes of film can be duplicated. . . your dealer has the details. And, even at the risk of sounding commercial, we feel we should



propose that a movie made—from someone—will be well up front on the preferred gift list of any wedding couple, so they can launch their lifetime movie diary with films of the honeymoon trip. Then your film of the wedding will, more than ever, represent the finest and most thoughtful of all wedding presents.

What is true of a wedding is true of all other important occasions. A little forethought . . . a little extra effort . . . and you'll have a picture record of real and lasting significance. For movies can capture and re-create the full story of every big (or really great)

It's smart to "wear" your camera



In addition to the camera, the first essential for outdoor movie making is—film. The second is a carrying case—and for three reasons.

One is protection. Your camera's too good a friend to keep it in a shell against bumps and scratches . . . against dust and lens-fogging moisture.

A second reason is convenience. It's easier to "wear" a camera than to hand carry it.

And the third is the third "best" today's field cases represent. Just unsnap the strap from—and, although the case still holds the camera, all controls are accessible to your hands.

On every count, then, a carrying case is worth its cost. The Field Case for the Brownie Movie Camera, shown, lists at just \$4.75; for the Kodak Super 8, \$7.95; and that for the Cine-Kodak 8-160 Camera, \$19.75. All are ruggedly built . . . smartly finished. And there are other cases for all makes and models of movie cameras. Some just carry the camera. Others carry camera, film, and incidentals. One's for you!

So, next time you buy film, buy a carrying case. More than ever your movie camera will be the ideal traveling companion.

Meet the New Medallions!



A new concept in movie-camera design—that's the essence of the two latest additions to the Kodak Medallion 8 Movie Camera family...the easiest-to-use movie camera Kodak has ever made.

First off...they're magazine loading. You just pop in film magazines...change them any time, wholly or partly exposed. When you swing shut the hinged camera cover—you're set to shoot without further adjustments.

Secondly...exposure estimates just couldn't be simpler. Point the marker of the Medallion's new-style exposure guide at the existing light classification as described on the guide, and you've automatically adjusted the lens opening.

Then—shoot! There's no focusing...everything's sharp from a few feet to infinity. How could movie making be easier?

Yet the Medallions will stay right out for special effects when you want them!

Like a choice of shooting speeds? The Medallions shoot from single frame to slow motion.

Like telephoto or wide-angle effects? The new Medallion J1.5—right above—accepts inexpensive Kodak auxiliary converter lenses that

attach directly to the barrel of the standard lens. And the new Medallion Turret J1.9—left above—is already completely lens-equipped to make standard, telephoto, and wide-angle shots. Again—no focusing. You can shoot all three efforts as fast as J1.5—and one exposure adjustment serves all three lenses. Each new Medallion has enclosed optical finders, color-coded to show the three shooting fields.

Prices—\$99.50 for the single-lens model... \$149.00 for the turret model.

Now—4 Medallion models

There are two other Medallions, too, identical with the two new models except for their optical and finder systems.

One is the Medallion with a fixed-focus yet interchangeable 13mm J1.9 lens which can be replaced by auxiliary focusing lenses ranging from 8.5mm wide-angle to 13mm telephoto. The fourth Medallion model is equipped with an interchangeable focusing J1.9 lens with which you can film objects as close as 12 inches. It, too, accepts auxiliary lenses—and both these models have enclosed, scope-type finders with which

you can "right in" on the fields of all lenses. Interchangeable fixed-focus model, \$119.95; interchangeable focusing model, \$134.95.

If you, or a friend, want the unusual combination of operating ease and filming versatility offered by the Modelars, one camera of the four—for sure—will match your needs.



Interchangeable lens Modelars
Fixed-focus $\frac{1}{4}$ L.P. Focusing $\frac{1}{4}$ L.P.

Speaking of movie cameras, have you noticed how many more of them are in use today? For

more people have adopted movie making in the past five years than in the previous twenty-nine years of home-movie history!

The chief reason why this is so is that movie making has become so downright easy... it's really fantastic. These new Modelars illustrate the point: There's no denying the versatility of magazine loading... and who here especially simple and sure is the operation of these cameras. When you drop in the film magazine and close the cover, the Modelars are set to shoot—no even a lever or knob to adjust. No need even to focus. How could it be simpler?

Yet, as we've mentioned above, these polished little movie makers can easily make advanced effects such as single-frame and stop-motion shooting. All this in a camera for less than \$100... all this in the Tower Modelar, plus 5-4oz range, for less than \$100.

Know many other fields where product use and range have increased, while prices have decreased?

...there's a new Showtime, too!

It offers still another Showtime projection "plus"—a variable-speed control to offer fluctuations in line voltage, or to step up or slow down projection speed if you wish. Run on either AC or DC lines, too—and has a smart, new finish you'll be certain to like. Yet both the Cine-Kodak Showtime II Projector are amazing machines. Equipped with a 500-watt lamp, they put as much or more light on a 5-foot-wide screen as many projectors with 750- or 1000-watt lamps. Tap-notch optics... a lens pull-down and narrowest-blade shutter... make possible this extra-brilliant, flicker-free illumination. Add to this still-picture and reverse-action effects, unusually simple loading, 400-foot reel capacity, lifetime lubrication, tool-damage compartment, built-in case construction, and it's easy to see why Showtime owners feel they have the finest of all home projectors.

But, in movie showings, only seeing is believing. We suggest, therefore, that you take your favorite movie reel to your dealer and have him run it on a Showtime. Maybe, too, he'll loan you a Showtime to take home to put through its paces under living-room projection conditions. That'll tell its story far better than we can! Standard model, \$115; variable-speed model, \$129.95—and most dealers offer easy terms, if desired.

Speaking of projectors—have you noticed their many revolutionary improvements of late? They're quieter, for one thing—thanks to silent gears and permanent lubrication. They're simpler, yet more versatile, in operation. And far more stylishly styled. In fact, while any good

movie camera will take good movies, only a really good projector can bring out the best that's in your films.

We sincerely feel that Kodak's projector family... from and there... is the best available today. If you're ready for a new projector, we've a model for you that'll be sure to put your best footage forward!



2 DUSKAS
 18113 ARLINE AVE
 ARTESIA CALIF
 8

plane talk *(Continued)*

airport-and-plane shots, even from ground level, are a bit brighter than average lawn scenes. So, when the sun is shining, shoot midway between f/8 and f/11—and if it's brighter than Miami, as small as f/11. Once in the air, however, you'll want to use a filter—an Icon Mirex Polaroid membrane, because a filter is really helpful to color film only for unusual lighting conditions. It's definitely of help for shots made from the air because a filter helps clear haze—both the kind you can see, and also the invisible-in-the-eye ultraviolet light you can't see, but which Kodachrome Film can. We have along either a Kodak Skylight Filter and Daylight Kodachrome Film, or Type A Kodachrome Film and its Daylight Film. Neither affects exposure estimator... but both help with haze.

Altitude affects the exposure you use!

Under 2000 feet, if the land below is only normally bright in reflecting power, shoot at f/8. If it's rather light-colored, use f/8-f/11. If it's very light, such as sand or water, use f/11. And as you climb things appear brighter to that! From 2000 to 4000 feet, on a clear, sunny day, close down a half stop from the exposure estimator; just gives... to f/9-f/11 for average-bright views. Above 4000 feet, close down a full stop... to f/11. Over the clouds, close down a half stop more... to f/11-f/16. But if the day is quite hazy or cloudy, no exposure adjustments need be made for altitude.

Now—what to shoot!

Nothing that isn't really interesting as you look at it! A canyon... a mountain range... unusually contoured fields... a city or harbor...are. But, when the view is just average,

with no interesting patterns or color—why bother? If you can arrange it, shoot from the shaded side of the plane—it'll reduce chances of the lens picking up dirt on the plane window. Hold your camera close to the window, too. But don't let it touch it. Cradle it in your hands to reduce vibration and movement.

Get part of the plane wings and engines in some of your shots. Be alert, by all means, for unusual visual-and-sound effects—and, above all, for the rare and incredibly beautiful sunrise or sunset above the clouds!

And try to "land" your plane at flight's end. Watch for the approaching airport. Again, the out-of-angle view, as the runway comes up to meet you and rushes past. This time, let's hope, you can be one of the few passengers through the plane door. As you've met the captain or co-pilot by name, as well as the basket, it shouldn't be difficult to arrange a friendly and farewell wave.

Export films at the airport to greet you? Fine—yet try to pause for just the moment it takes to film them. And now your trip's over—until you fly it again, on your movie screen.

Enjoy Kodak's
 the adventures of **Ozzie & Harriet**
 every week
 ABC-TV



MOVIE NEWS

Published by Eastman Kodak Company, Rochester 4, N. Y.



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WHAT TO SHOOT—HOW TO DO IT

for Spring 1959

Exhibit 2, Teck-In,
Archival Collection

See pages 2 and 3

WEDDING

- 5.1.1 Newspaper announcements of the engagement (headline shot, or shoot a small side of the entire write-up) or 5.1.2, of engagement ring
- 5.1.3 Bride-to-be addressing invitations (i.e. looking over her shoulder to read one)
- 5.1.4 Gift table
- 5.1.5 Bride adjusting her veil
- 5.1.6 Church or house where wedding will take place
- 5.1.7 As guests arrive, make a series of total shots
- 5.1.8 Groom and best man arriving
- 5.1.9 Arrival of bride and bridesmaids (Photo hangs out afterwards not permitted in a church. However, there is seldom objection to these shots in showing the bride and groom waiting down the aisle as they leave the church.)
- 5.1.10 Couple leaving the church
- 5.1.11 Reception. Move in for medium and close-up shots of the bridal party and immediate families. Of course, you'll film the running of the wedding cake and the bride as she leaves her bouquet. But also catch inspired scenes of guests.

PARADE

(United Fruit Day, Memorial Day, and Flag Day all fall in May and June. Chances are that your town or city will have a parade on one of these occasions. Be sure to arrive early and, if possible, stand at a corner where the parade will pass, and where, of course, the sun won't be shining into your camera's lens.)

- 5.1.1.1 Article about parade in local paper
- 5.1.1.2 Crowd waiting along both sides of the street
- 5.1.1.3 Triangling of parade moving toward you
- 5.1.1.1.1.1 Different elements of the parade as they go by. You can follow them by panning slowly with your camera. Never pan in the opposite direction. (With a movie camera or similar lens, you can vary your viewpoint without moving a peg. For example a wide-angle view of a

whole band, a regular view, then a telephoto close-up of the drum majorette.)

- 5.1.1.1.1.2 Side action such as the excitement on children's faces; vendors selling balloons, food, and souvenirs
- 5.1.1.2 Last unit going by and the crowd streaming into the street

GRADUATION

- 5.1.1.1 Hands holding commencement program. Open program and point to name of your graduate
- 5.1.1.2 Graduate putting on cap and gown
- 5.1.1.3 Crowd of people going into building or stadium where exercises will be held
- 5.1.1.4 Faculty and friends going in
- 5.1.1.5 Procession of graduates
- 5.1.1.6 Three graduate marching by (If possible, you'll want to get a few shots of the crowd, speakers, and the graduating class. A telephoto lens will enable you to get close-ups from way back, particularly of your graduate receiving his diploma — adding interest to your movie.)
- 5.1.1.7 Reactions
- 5.1.1.8 Graduate showing his diploma to Mom, or Dad
- 5.1.1.9 Hand holding diploma (If there is a dinner or party in honor of the graduate, you'll naturally want to cover it as the backdrop to your movie. First get a long, establishing shot, then move in for medium and close-up shots. Get plenty of close-ups of the graduate and his Mom and Dad.)

An important point — you can't put off your Spring movies. If you want to shoot the first crocus, the burgeoning bud, or the local parade, you really have to do it while it's happening. Now's the time to check your camera to make certain it's in good working condition. Most photo dealers will do this for you without charge.





For theater installations
EKTANON 16mm PROJECTOR, Model 22B

ONE CAN SPEND

several thousands of dollars for a Kodak movie projector, but this isn't necessary unless one requires the finest 16mm theater installation (see Model 22B above). It's more interest to the personal movie-maker is the fact that the same research, engineering, production facilities and, most important, professional experience that are behind this theater projector are also available for the manufacture of all 8mm and 16mm movie projectors, which begin at prices well under a hundred dollars.

What this means is that Kodak is able to use the technical knowledge and resources necessary for the professional field to manufacture better personal movie projectors for less money. What's *not* your ideal — 8mm or 16mm, sound or silent — there's a Kodak or Kodak model for you. Ask your photo dealer for a demonstration.



Top — above:
Kodak 8mm movie projector,
Model 800
Bottom — above:
Kodak 16mm movie projector,
Model 800

Bottom — above:
Kodak 16mm movie projector, Model 800
Kodak 16mm movie projector, Model 800



Small version is the new and better 8mm
Kodak 8mm PROJECTOR



For the theater, the new and better 16mm
Kodak 16mm PROJECTOR



For the theater, the new and better 16mm
Kodak 16mm PROJECTOR



EXPOSURE TALK

Did you know that you can shoot color scenes like the ones shown here using just the available light? You can if your camera has an $f/1.8$ lens ($f/2.7$ is fast enough

when the lighting is brilliant and concentrated) and is loaded with Kodachrome Film, Type A. For example, marvelous color movies can be made of stage entertainment, ice shows, the circus, and lighting matches. Times Square at night, or any other "gay white way," lighted signs, campfires, and well-lighted buildings are all excellent material for your camera.

well-lighted street scenes such as this require only an $f/2.7$ lens with Kodachrome Type A Film.

When the lighting is both brilliant and concentrated, $f/2.7$ is fast enough.



If the lighting is neither as brilliant, U.S.A. as night.

CLOSE-UPS

are best for
spring flowers

Do you have a flower garden? Flowers are wonderful in any color picture, but too many movie-makers are content to take just one overall shot of the flower bed. You can get a lot more satisfaction if, after making this obvious shot, you move in close and follow it with a short series of shifting close-ups of individual blossoms. Your standard camera lens does a pretty good job in close-up work — even fixed-focus lenses. On a bright $f/8$ day, you can shoot about as close as 5 feet from your subject with the standard 11mm lens of the Brownie Movie Camera. This narrows the field covered to about a foot wide.

Slip a 5+ Portia Lens over this camera lens and you can move in as close as 10 1/2 inches to span a field only 3 1/2 inches in width. Imagine this projected on your screen, 3, 4, or 5 feet wide! Brownie Movie Camera owners can use the Brownie Movie Title Outfit to make extreme close-ups, too.





Q. When the camera speed is not marked, how can I be sure whether the second half of my film has been exposed? **MR. V. R., San Diego, Calif.**

A. Look at the outside end of the film on the spool. If the film has been run through the camera only once, the legend "KODAK SAFETY FILM" will be seen (etched) through the Daylight Film or "KODAK SAFETY FILM" through the Type A Film.

KODAK HALF EXP

Q. Can I use a telephoto lens attached to my Brownie Movie Camera? **Mrs. L. L., Tanners, N. Y.**

A. You can indeed. Ask your dealer for a Kodak Telephoto Converter (K14-75). No adapter is required.

Q. We would like to know if we could have a duplicate made of a movie we took in 1959 at our daughter's wedding. **MR. W. A. C., East Syracuse, N. Y.**

A. Yes. See page 8.

Q. My new 8mm camera has a dial showing frames per second. How do I use that? **MR. L. L. S., Redford, Pa.**

A. Check your camera manual for specific instructions. Perhaps this brief explanation will be of help: 16 frames per second is the standard filming speed. If you will double the speed of action as you see it on your screen, giving you the fullest pace of an ordinary scene, 24, 32, 48, or 64 fps give you various degrees of slow-motion on your screen. Many subjects can be made more interesting, more amusing, or more dramatic by use of nonstandard speeds. But don't forget to change the lens spacing to compensate your change from normal 28 fps filming.

Q. I would like to have my movie camera cleaned and checked. Please tell me where I can have this done. **MR. F. R., New Gardens, N. Y.**

A. Your photo dealer is your best bet. He either has facilities for doing it, or he can send your camera to the manufacturer to have it done.

Q. What filter do I need for my 16mm camera to see indoor Kodachrome film outdoors? **Mrs. J. B. S., Red Springs, Ark.**

A. Kodak Daylight Filter for Type A Color Films is the filter to use regardless of the make or age of your camera. However, many cameras more than 25 years old require adapters that are now obsolete. Check with your photo dealer to see if he can fit your particular camera.

Q. Can I have three films made from 16mm originals and also come? **MR. B. S., St. Paul, Minn.**

A. Yes. Kodak does not offer this service, but if you're interested, we'll be glad to send you a list of concerns that do. Write to Sales Service Dept., Eastman Kodak Co., Rochester 4, N. Y.

Q. How long do bar lights last? **MR. M. E. G., Berlin, N. G.**

A. The light bar or waste light itself should last in daylight. The reflector flood lamps have a rated life of about four hours. When they start to turn black, they are losing illumination output, and it's time to open up your camera lens a bit to compensate.

Q. How can we get a duplicate made from our movie that? **MR. E. V., Highland, Colo.**

A. Kodak makes Kodachrome Enlargements up to 2 1/4 x 2 1/4 inches from 16mm Kodachrome Film, and up to 4 x 6 inches from 16mm frames. The price is \$2.25 (regardless of size) Ask your dealer to request a Kodachrome Enlargement, Special 104. Many photo finishers—perhaps your own—make black-and-white enlargements from movie film.

Q. How can I keep my children from jumping? **MR. J. M. P., Baltimore, Md.**

A. Hold your camera rock-steady and let your subjects do the jumping. If you still have trouble, check your instruction manuals to make certain you are properly breathing both your camera and projector. And if you still have trouble, better have your camera and projector checked.

Q. Can movies be taken looking into the sun if my camera lens is shaded? **MR. W. E. S., Lakehurst, Mass.**

A. Yes. Back-lighting can give you a dramatic rendition for some of your scenes. However, if you want to get the detail of your shaded subject, open your camera lens a half or full stop.

Q. What is the relationship between f/ openings and camera speeds? **MR. L. E. P., Miami, Fla.**

A. Both affect the amount of light that reaches the film. For example, if the correct exposure is 1/8 at the standard speed of 16 frames per second, a camera operated at 32 frames per second will give each frame only half the exposure time, and therefore the lens opening should be set at f/5.6 to let in twice as much light.



Many of the questions we receive are answered in more detail than we have space for here in other Kodak publications such as *Better Movies in Color* (25c), *Kodak Movie Photography* (\$1.75), and *How to Make Good Movie Movies* (\$1 and \$1.00). See your photo dealer.

EASTMAN KODAK COMPANY

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Eastern Pyralis Caperworm

1950-1951
 W. S. Pennington
 PAID
 Rochester, N. Y.
 1951-1952

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GOOD SHOTS



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Just about every movie he has a "good shot," — one he's especially proud of and would like others to see. You can get 2 million other feature-movie-makers tell you "good shot." And it is... Some or I know! Cleanups, scenes of simple scene-posted and contrasting colors are best, said, if course. You must be strong. And the director's eye, please. Three Names is the New Names are enough — a feature of a person's screen called "Good Shot," Radio Movie News, Eastern Area Company, Southern A. N. P.



22. **Tourmaline, black, Cuzco, Peru.**—Found where are tourmaline, beryl, and other minerals. It is a black, prismatic crystal, with a sharp, glassy luster. It is a very hard mineral, and is used for making jewelry. It is also used for making electrical components.

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Frederick W. 1894. *Geography*. 2. 1-20.
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1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.
 2. *Journal of the American Medical Association*, 1997; 277: 1044-1048.

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Kodak

VOL. 6, NO. 1

WINTER, 1938

MOVIE NEWS

Published by Eastman Kodak Company, Rochester 4, N. Y.



EXPOSURE for snow

Winter snow comes naturally to your home town at about this time of year . . . or whether you must overcome a bit of altitude or latitude to reach and enjoy it . . . sometime activities make marvelous movie fare. For winter's vistas and sports have a special color crispness and excitement matched by few other movie opportunities. The hilarious creation of a carrot-faced mannequin on the frost lawn or the scenic ascent and sweeping descent of a ski trail are both rich in the stuff from which truly satisfying movies are made.

Exposure's no problem. Normal exposure for sunlight shots, of course, is $f/8$ —which, as you know, is for subjects of average brilliance, such as the youngsters playing on a summertime lawn. But things are much brighter on white snow. About twice as bright if your camera's lens covers a wide snapp . . . about half again as bright if you're up close to your target. Although the $f/11$ position of your lens-opening indicator may be but a fraction of an inch from $f/8$, it admits just half the light. So it's $f/11$ for snow-laden water vistas and long-range action

Daniel D. Todd II
Archival Collection



For close-up shots in a winter setting, close cameras have a half stop from normal opening.



For medium and long-range winter scenes, close cameras have a full stop from normal setting.

... and midway between $f/8$ and $f/11$ for most near-by subjects. For partly cloudy or overcast day winter scenes, use the same full- or half-stop alterations from normal exposure recommendations. It's that simple.

Should you get a big snowstorm, be sure to shoot (from a protected spot) a few feet off the starting snow. Then you can splice this onto the footage you take after the storm. In heavy snowstorms, try $f/4$ as your setting.

Filters aren't necessary to achieve beautiful



A filter will affect black dogs often found in snow scenes.

results with Kodachrome Film. But shooting snow scenes, especially those at high altitudes, is one occasion when a filter can serve you well to offset the black ring borders of the usually prevalent ultraviolet light. You've a choice of two thousand-filter combinations. With Daylight Type Kodachrome Film, the Kodak Daylight Filter will effectively soak up excessive blue haze. You can expose your Type A Kodachrome Film through a Kodak Daylight Filter for Kodak Type A Color Film and enjoy both normal color correction and minimize the effect of the ultraviolet light.

Just as far as subjects, at any time of the year, let your subjects and not your camera provide the action. Follow action, when there's action to follow—for who cares if the background blurs a bit so long as the action is sharp! But so much of winter's beauty lies in its stillness... its freedom of detail. This, as ever, calls for a rigidly held camera!

As ever, too, try far close-ups... for the little bits of "business" which, in movies, are able you to bring a more complete and more interesting story to your living-room screen.



By Albert Van Alden, of Louisville, Kentucky



By Bert Wilkins, of Rochester, New York



We've often said that you should title as seldom as possible. It's still good advice. The continuity of some movies is such that titles aren't required, other than an opening one. However, an occasional title helps to explain a shift in locale or passage of time. This is particularly true with travel movies where you can really "lose" your audience.

Rather than interrupt your stories with numerous titles made at home, take advantage of ready-made signs, such as highway markers, station or park names, and well-known landmarks. These unframed titles will enhance your movie and actually become part of its continuity rather than an interrupting factor. This is true whether you're filming an outing in the local area or a vacation in Europe.

Timing? You'll get about the right-length title if you read the sign or inscription twice as you shoot it.



By E. W. Voss, of Woodstock, L. I., New York



By E. A. Whipple, of Hot Springs National Park, Arkansas



By James O'Connell, of Chicago, Illinois



By John Jay, of Williamstown, Massachusetts

When shooting indoors... switch to a wide-angle lens



There's no place like home for movies." Whether you have a group of teenagers entertaining themselves in your guest room or kitchen, a "first" birthday party celebration, or just a family gathering... the action and color should be captured for your movie diary. With

Type A Kodachrome Film and Kodak's 2-lamp or 4-lamp light bar with reflexive flood lamps, it couldn't be easier.

One inevitable problem in filming personal movies indoors is the inability of the movie-maker to back up far enough to "get everything in." You have a choice of filming one portion at a time, which is all right, or panning.



Family projectors need a "wide-angle," too

Having enough space in the living room or den to project big film screenings can also be a problem. But not with the Brownie Style Projector. That "wide-angle" lens shows all their movies 3 feet wide from a distance of 12 feet.

Just turn to page 4 for more details about the projector and the wonderful Operation 8 Program.

If you'd like information about these projectors such as the Payment with optional sound or with optional plus magnetic sound, drop a card to: Kodak Film.

which isn't so good. The best answer here is to switch to a wide-angle lens or convert the standard lens of your camera to wide-angle coverage. With current models, such as the Brownie Movie Camera, Turist #1A, the Kodak Modellicon II Movie Camera, Turist #1A, or the Cine-Kodak K-100 Turist Camera, it's just a matter of turning the 3-lens turret to taking position for the wide-angle view. However, for only \$44.98, owners of single-lens Brownie and Modellicon cameras can get a Kodak Wide-Angle Converter to achieve the viewpoint of a 16mm wide-angle lens as compared to the standard 35mm lens. At any distance, this conversion lens almost doubles the square area of scene you can cover. No adapter is required. And worse the auxiliary lens cuts your regular lens. There's no loss of lens speed. If your lens camera has an interchangeable

In average-size rooms, you can't always back up far enough to cover all the scene you want, using the standard camera lens. Ideal solution is to use a wide-angle lens or inexpensive converter. The Kodak Wide-Angle Converter almost doubles the area covered by a standard 35mm lens.

lens with standard Type D Mount, you'll want to get the new 3.5mm f/1.8 wide-angle Kodak Cine Filmmaker Lens—a fine lens moderately priced at \$58.95. If yours is a 16mm camera, the wide-angle lens you need is the 16mm f/1.5 Kodak Cine Filmmaker at \$405. This is one of the superb line of Filmmaker (rare-element) Lenses—the finest ever made for 8mm and 16mm motion making. (If you use Kodak's 16mm Filmmaker f/1.8 Lens as your regular lens, you can use the Filmmaker f/1.8 Converter, \$76.98, which gives you 16mm wide-angle range, yet retains the f/1.8 lens speed.)

Good-purpose lens

The wide-angle lens is probably the most useful auxiliary lens you can get for your camera. Not only does it provide a greater area of coverage, but its depth of field its range is greater, too. Its use isn't restricted to indoor scenes where your back's against the wall. Experienced movie-makers often use wide-angle lenses outdoors rather than panoramas. Maybe a building's in the way so you can't get back as far as you would like, or you want to capture a greater area of action of an athletic event. We don't mean to imply that you always have to be "as far back as possible" whenever using a wide-angle lens or converter. You don't! You can shoot in far cleanup shots, even if the lens is a fixed-focus type. The advantage of being able to do this is apparent—especially when a single-lens camera is being used.

A Word about Kodak's Rare-Element Glass

Long before George Eastman was experimenting with his hobby of photography, man was seeking to improve the art of lens making. It was already known that, by combining a number of lens surfaces, you could eliminate or minimize the aberrations that must be corrected for sharp images.

By 1927, Kodak had perfected a revolutionary new formula for optical glassmaking—a formula combining such rare elements as lanthanum, thorium, and cerium. Used or alone, the basis of all other glass, it is not used.

At first, rare-element glass was employed for scientific uses where extremely fast lenses with a high degree of precision were required. Our physicist and optical engineers then found that the high refractive index of rare-element glass not only permitted fairly shallow curves, but that the formula as modified observations that it permitted nearly-sharp images with fewer elements in a given lens. The shallow curves permit a saving in production costs that counterbalances the high expense of "rare-element" materials. In, with the component of the "rare element" added, it is easier to make a lens of regular design using fewer glass parts and of



Kodak Cine Filmmaker lenses, such as the f/1.8 shown here, contain Kodak rare-element glass—one of the many reasons why they are the best available for 8mm and 16mm movie cameras.

material used. As a result, lenses with rare-element glass are being used today in medium-priced as well as in the more expensive Kodak cameras.

NOW

**is the time
to enjoy a New
Projector**

Perhaps you've been so busy the past month or so reliving scenes through that wonderful new movie camera you just got for Christmas that you haven't yet thought of a projector. Or

perhaps you're an old hand at the game and have been promising yourself one of the new, quiet, more powerful, color-to-appear projectors.

At any rate, the greatest fun in making movies is the fun of seeing them. And those winter evenings with all the family gathered comfortably together are just right to relive those colorful, action-filled moments of yesterday that you are bring back so easily through the magic of movies.

So now is truly the time to enjoy a new projector, and for the thrill of ownership consider one of these finer projectors.

Like all Kodak projectors, they are likewise featured. They feature transmission as well as "slide," and are unusually compact and easy to operate.

Brownie 300 Movie Projector



- Forward, reverse, and still operation all on one control knob.
- Snap-off cover contains built-in preview screen.
- Four 1/5 "wide-angle" lens—shows film movies up to 3 feet wide.
- 300-foot reel capacity.
- Simplified, self-diagrammed threading.
- Elevation control knob.
- Priced at \$44.95. Brownie 300 Movie Projector shows screenings up to 4 feet wide. New special fold-dropping lens element \$79.95.

Cine-Kodak Showtime 8 Projector



- New shutter design and faster pull-down give maximum illumination.
- Cool-running 300-watt lamp and four 1/4 lens project full-brightness pictures that movie is 2-foot screen.
- 400-foot reel capacity for half-hour shows.
- Forward and reverse action, "slide," all controlled from single knob.
- Convenient fold-in reel arms.
- 3 reel storage compartment in base.
- Elevation control knob.
- Priced at \$169.95, model with variable speed control to adjust to line voltage variation is priced at \$179.



There's still time

In our last issue, we suggested that you alert your teen-agers about Kodak's High School Photo Contest. The contest has already started, but there's still time for your teenager to enter it and possibly win one or more of the 135 cash prizes totaling \$40,400. Any public, private, or parochial school student in the U. S. or its territorial possessions, in grades 9 through 12, is eligible. Any number of snapshots, taken on any make of black-and-white film, with any model camera can be entered. Entries mailed up to midnight March 31, 1977, can be entered in one of the four classes: School Activities, People, Potentials, Animals and Pets. For contest rules, write to: Kodak High School Photo Contest, Rochester 4, N. Y.

More about linen plastic reels

In the Fall 1975 issue, we suggested that you send your used linen film reels to Mr. Violette, of Hamford, Connecticut, or to Mr. McCague, of Cleveland Heights, Ohio. Both men donate their time to transcribing books onto sound tapes for the benefit of blind persons and were in need of these reels for sending magnetic-tape messages through the mail. Letters from them indicate a most generous response from Kodak Movie News readers, and we wish to pass along their sincere thanks—together with ours—for your interest in this worthy cause. Both of these "readers" for the Blind now have an adequate supply of reels. If you still have mine ones you'd like to contribute (from plastic only), send them to Mr. Tony Peters, 15418 Myrtle Avenue, Harvey, Illinois. Mr. Peters is Chairman of the Service Committee of the Volunteer Club.

Processing by Kodak

A number of readers have asked us how they can be sure their movie film has been processed by Kodak. All Kodachrome Film processed by Kodak Laboratories in the U. S., Hawaii, and Canada is now identified in four different ways: (1) By a gummed sticker on the carton which reads "Processed by Kodak." (2) By the same phrase printed on the white leader strip. (3) The plastic reels on which your film are returned are marked "Made in U. S. A. by Kodak." (4) A more recent identification is the legend "Processed by Kodak" appearing at short intervals along the edge of the film.

More about titles

Titles are usually made to explain or clarify the next scene or series of scenes in your movie reel. They are also useful to smooth over gaps in your film story.

Marjorie Gurdian, of St. Louis, Missouri, designed a very interesting animated title to cover one of her movie scenes. This particular sequence was the climbing the automobile of a mountain, on top of which were three crosses. Miss Gurdian's problem was to "join" a long shot of the mountain and a scene showing the party getting out of the car after reaching the top. Naturally,

scenes would be taken at the drive up. However, the road was too bumpy to permit shooting from the moving car, and it was too dangerous to stop the car en route to do any shooting. Her solution was to create her own mountain, crosses, and car from colored construction paper. A wire was fastened to the paper car and, by moving it from behind the scenes, the little auto struggled up the mountainside. Its second fight up to the paper crosses was captured on film. From there the actual scene at the top of the mountain picked up the continuity.



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Good Shots

Let's see your "good shots"—ones in which characters, scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Send film clippings only, please. Three 11x14s or five 8x10s frames of a scene are enough—only a fraction of a second's action unless Kodachrome "Speed Slides," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.



1. Samuel R. Papp, Brooklyn, N. Y.—His first color or black-and-white lens for this shot of the lion cub. 1/8.
2. Jack Goff, Berkeley, Calif., Canada—His close-up of a lion cub's face was taken using a Kodak Pathe lens 2 1/4. 1/8.
3. Edgar Allan, Montreal, Quebec, Canada—Mr. Allan made the appealing portrait shot of his youngster in a familiar Montreal winter setting. 1/8.
4. Larry J. Miles, Durham, N. C.—The Miles made his shot of the Chapel of the Transfiguration while on Mount Wyo. Note depth of field. 1/8.

Kodak

VOL. 6, NO. 1

AUGUST, 1958

MOVIE NEWS

Published by Eastman Kodak Company, Rochester 2, N. Y.



HOW TO SHOOT VACATION MOVIES

One series doesn't make a movie of your vacation, and a series of unrelated shots isn't much better. What you really want is a sequence which tells your vacation story in an orderly manner. This is no problem, because the continuity is ready-made—and so easy to film.

Too often, we vacationers begin our vacation "story" after arriving at our destination. We overlook all the anticipation and preparation that are so much a part of the vacation as the trip itself. Let your movie record tell the full story just as it begins—brief shots of the family posing over road maps and looking at resort folders... getting things or other equipment in working order... window shopping... purchasing tickets (if you're not driv-

(Continued over the page)



ing)—and certainly you'll want to include the parking operation. Finally, when the day of departure dawns, you'll want to get a shot of "locking up" and pulling out of the driveway. If you are traveling by train or plane, be sure to include an establishing shot at the station or airport.

Abstract

You'll want a few shots (short ones) of your "getting there." If you go by car, road signs provide ready-made titles. Shots made from a plane or train window will do the same job of bridging your movie story from "here to there." A sequence tracing your route on a map can be made at any time and edited in.

Once you arrive at your destination, you'll find abundant movie lists. A warm of the lodge, resort, or camp where you're staying, or be sure—but get the shots that tell the story of your stay as you will tell it to your friends when you get home: the gorgeous sunset over the lake or mountainside . . . the fishing guide and the big one that did or didn't get away . . . the kids romping on the beach . . . golfing, table tennis, horseback, and other activities that engaged your vacation time. Don't shoot a lot of film of vacation scenes unless you won't see again, but get a certain amount of this film as far as film. And you'll like these shots a lot more if they are unused. Use of a telephone lens or converter can be of help to you here—permits you to step back from your subject and shoot unimpeded close-up views. A wonderful choice scene for your vacation reel is a sunset.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Have your camera checked to make sure everything is in good working order. And start out with a nice spool of Kodachrome Film.

These dealers will arrange to take back any unopened returns you don't need.

To get your vacation movies processed properly, use the Kodak Processing Mailbox Label. Ask your dealer for these special labels when you buy your film. As soon as you've exposed a roll, you can mail it directly to the Kodak Processing Laboratory marked on the label. Kodak will return your film to the dealer from whom you obtained the label, and you can stick it up when you return home.

Wanted: Men & Women

© 2005 Blackwell Publishing Ltd, *Journal of Internal Medicine* 258: 105–112

- 1.a.** Family looking at travel options.
- 1.b.** Flight to small island airport lands on main.
- 1.c.** Loading the car and heading out of driveway.
- 1.d.** Minutes or so after, if using public transportation, Efforts a series of brief shots on road to your destination. Brief scenes, historical and current scenes provide on-the-spot facts that add to the immediacy of your narrative.
- 1.e.** Arrival at your destination. (This can be shot through the windshield as you drive up.)
- 1.f.** Place where you are staying. (Your vacation may well pretty much revolve around this. Be sure to get shots of all your activities as you spend most of time in your hotel. As a rule, take a long establishing shot, then move in for a closer look. And remember, if and when you're

Clicking response to This was the third very sensitive
and sensitive

A 11. of 1. course, 1. m.a. of 1. sampling, 1. step through the rear window of your car as you pull away, or perhaps a chorus of the words "The Show" written in the sand on the beach.

IF YOUR GIRL OR BOY is going to camp...



... a movie record will save the memories for you as well as the camper. Here are ideas how to combine this story and film:

- | | |
|------|---|
| m.s. | Youngster looking at camp holder, I look up at moon at that, who nods "yes." |
| m.s. | Window sleeping for camping needs. |
| c.s. | Trying to pack suitcase, Mother takes over. |
| m.s. | Loading car.
(A couple of brief shots will "get you" to camp.) |
| l.s. | Approaching entrance to camp.
(When you return on "Visitors' Day," you can get an overview of shots of your youngster and friends as they show you around the camp.) |
| m.s. | Tired but happy youngster trudging toward your car, carrying stuffed bag. |

GOT STREAKS on your film?



If there are black streaks, check your projector gates.



While streaks on your film?
Time to clean your camera gates.

MAYBE an otherwise wonderful movie has been spoiled at its brilliance, unfortunately, by streaks or smudges that show up on the projection screen. While it's an irritating situation, and a serious one, too, the solution is 1-2-3 simple.

First off, be sure your camera is not the offender. Keep the lens clean, of course. But a second precaution is also necessary—the camera gate should be cleaned regularly. Otherwise bits of abrasive dust or other foreign matter may lodge in the gate and leave vertical scratches on your film. Your camera manual tells you what to clean and how to clean.

The second step is to check your projector. It, too, requires periodic cleaning of its gate and lens. Dust and dirt in the projector gate will also cause streaks—dark ones in this case. Occasionally, something may get caught between the film and the lens, which you can "blow" away. But the safe and sure way is to

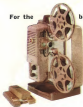
clean the gate. Only takes a moment to do this.

And last—but by no means the least important—is periodic cleaning of your film with an approved film cleaner. When your film is returned from the Kodak Processing Laboratory, it is dust free. But in editing, tiding, and even ordinary projection, film will pick up dust and abrasives that can dull your screenings and even cause permanent scratches. A word of caution: Use only a cleaner made for film, such as the new Kodak Movie Film Cleaner (with Lubricant). Only \$3.99 for a 4-ounce bottle. Ordinary cleaning fluids can ruin your movies. To clean your film, place it on a reel, or use your projector. Moisten a lint-free cloth with the cleaner. Squeeze until almost dry, and then draw the film slowly through the cloth. By holding the cloth close to the supply reel, the film will be dry by the time it is wound onto the takeup reel. After you've cleaned one roll, a look at the cloth will convince you it's worth while. Your films will now require no frequent cleanings if you store them on Kodak Movie Reels in Kodak Movie Film Cans.



Both prints were made from the same 16mm film frame—before and after cleaning.

For the biggest and brightest 8mm movies you can get



...have your photo dealer project one of your favorite sets in the new *Kodak M8 Movie Projector*. It has everything you would want—PLUS! Its super-bright 150-watt lamp and *Luminal*® optical system enable you to project your personal movies brilliantly as big as or bigger than life—clear across a 3-foot screen. You also get 400-foot reel capacity for half-hour shows, "big-screen" 11.6 lens, "still-picture" control, reverse action, power rewind, 3-reel storage compartment. It has variable speed control. And it's lubricated for life... never needs oiling. Comes with new Kodak Prostate Slicer mounted in its cover. Complete in its own built-in case, \$179.95.

Which do you prefer to project?

No doubt about it. Everyone prefers the larger, uninterrupted showing of a large roll of film. Whether you now splice your film into large rolls or not, you'll be interested in the new Kodak Prostate Movie Slicer (Hens and Hens) in the illustration above. It requires no cement, no water! The slicer makes a special notched cut in the two pieces of film to be joined. These pressure-sensitive Prostates are applied to both sides of the film, giving you a smooth, professional-type splice that will last and last. Slicer alone with supply of Prostates is \$6.95.

1

A handful of small rolls



or

2

One large roll



Meet the newest member of the Brownie Movie Family

BROWNIE MOVIE CAMERA, TURRET f/2.3



The next time someone asks you which movie camera you would recommend for a beginner, keep in mind this new Turret Brownie. It has the same operating ease and film economy as the single-lens Brownie Cameras, plus the 3-position turret to make regular, wide-angle, and telephoto movies. No extra lenses to buy or attach. No focusing either. Lowest price ever for a complete turret movie camera, \$59.95.

Tips on Wedding Movies



Ask any bride—or member of the bride-tam—told you, there's more to a wedding than the actual ceremony in the church (or at home). There's often two or three months of planning before that big day—including all the members of the wedding party, engaging the church and clergyman, making of the announcements, plus a thousand and one other details that must be taken care of.

Your movie camera can capture all of this very easily. But don't be satisfied with just a few scenes of the bride and groom at the church or reception, and possibly some "posed" shots of the wedding party. Whether you're taking the movies for a number of your own family, for a friend, or if it's your own wedding and you've arranged for someone to make a movie record for you, get the complete story...

Start with the announcement

If there is an announcement of the engagement in the paper, copy it for your introductory title. You can shoot just the headline—if that tells enough of the story—or you can shoot a small title of the entire write-up. Make this last long enough to read the copy twice. Use of a *Born-to-Move-Timer* eliminates any problem of focusing or framing.

Next, arrange to get an informal scene of the bride-to-be, and perhaps her mother, addressing invitations. Here, a medium shot followed by a close-up, and then an extreme close-up looking over the girl's shoulder "reading" the invitation. Also get a shot of the gift table.

Comes the big day... start your shooting with a close-up of the bride adjusting her veil

just before leaving for the church. If it is a church wedding, then follow with a long shot of the church or home where the wedding will take place. As the guests arrive, make a series of brief shots. You might be able to get the groom and best man going to the side or back door, too, but be sure to capture the arrival of the bride and bridesmaids.

Get plenty of close-ups

If it is a church wedding, and if you are shooting with color film, you may not be able to capture the actual ceremony indoors. Many large are sometimes not permitted in a church. However, there is seldom objection to these lights in showing the bride and groom coming down the aisle as they leave the church.

You'll want to be outside the church to get views of the guests congratulating the happy couple. But the best opportunity for these all-important informal shots is at the reception. Of course, you'll film the cutting of the wedding cake, and the bride as she leaves her bouquet. But also catch unposed scenes of guests, as well as members of the wedding party.

Speaking of weddings...

A wedding movie such as outlined above is truly one of the finest and most thoughtful gifts you can give a young couple. And it ties in with a new special-occasion gift that has just been announced—the Kodak Movie Camera Gift Kit. Beautifully packaged in a white, silver, and gold box, this kit contains a Brownie Movie Camera, A19, in ivory and gold Kodalox coating, and two rolls of Kodachrome Movie Film. There's also a special booklet giving tips on shooting wedding movies. Make it your gift to the couple, and then "borrow" the camera to shoot their wedding story. They can then take the camera to get movies of the honeymoon trip. This new gift box is now at your photo dealer's, \$44.95.



What to shoot in your own back yard

Here's the place to shoot home movies. And the time of the year is full of prime movie opportunities, ready as not, and to be found right in your own back yard.

During week-day leisure hours, maybe, you just poke around the garden . . . or take a bit of time . . . or wind a piston in a family croquet contest . . . or check for golf balls . . . or shine up the car for the coming weekend. Maybe,

there's your first shot. Then you, or your friends, will approach an individual flower bed—and there's your second shot. Next, sun as desired, folks will move right in to enjoy fully the blooms, and your movie camera can move in the same way. Only move so—because it can concentrate on an area only inches in width. Then, which, when projected, becomes feet in width on your movie screen.



Not one subject, one snapshot for each subject a sequence. After shooting a sun-drenched such as this, more is really about...



... and get a series of close-ups such as this. Picking this one flower full across your movie screen!

too, there are a couple of back-yard family subjects during the week. These are all 35 exposure subjects for Kodachrome Film if shot in bright sunlight. But, if your cat, for example, is in the shade of a big tree, shoot at 32T. And, if your picnic supper is late in the day, you'll have to "open wide" to 32T or 31A, depending on the amount of light.

Things frequently get a little more exciting on a Saturday or Sunday, but camera exposures remain the same whatever the activity. There's simply no better film fare than this—and here perfectly suited is an observant and responsive movie camera for capturing it! For whether your targets are in action, or enjoying the action of others, a movie camera will get them just as they are.

How to shoot the back-yard movie

Film in sequences. An introductory shot from fairly well back . . . followed by a short series of close-ups. Your flower garden, as an example, it's composed of stems if not hundreds of blossoms, with the whole arranged for best effect as viewed from across the

Filming a picnic

No picnic lamp creates a picnic full bloom. Busy hands place plates, set out tempting salads and relishes and rolls and all the other things that make a picnic so inviting. Every one of them colorful. Every one of them a subject for a shot—especially in a close-up. Charon's cat, too, the head of the house-hold fancies himself in the role of outdoor chef. Film him, of course. But film also, and again in close-ups, each step of his progress. And, when it's time to pull up and fall in, it's also time for another few shots. Again, 35 is the correct setting for sunlight shots. If the grille and picnic table are in the shade, remember to open your camera lens to 32T. Then put down your camera and pitch in yourself. You've got your picnic movie!

Do we want to keep on close-ups? There's a reason. Hardly any of us take enough of them, even though they're almost always the ones that

win the "Aha" in every movie show. We frequently overlook them because we tend to regard every image in a camera's finder as a separate picture. It isn't, really. In movies, it's only a part of a picture. So we shouldn't try to "get everything in" any one shot—any more than in life we'd attempt to enjoy things by remaining seated in one spot. You shoot a movie, come to think of it, exactly as you look at things when without a camera.

Shoot a movie subject as you see it

What are the youngsters up to over in the sandbox? From where you stand you can see they're having fun. But now you move up to see better. One chubby architect proudly points to a fort he's built. You bend down close to admire it, then turn to compliment him on his handiwork. That's the way to do it. And you know by now, we're sure, that children are not only every parent's favorite movie subject,

but as well as the most distant crowd. In fact, because you can stand back while getting close-ups with a telephoto, it's the best of all ways to capture unexpected and therefore unposed movie glimpses.

Project your movies outdoors, too

We've just been talking about shooting backyard movies. Have you ever shown any movies outdoors on a warm and pleasant evening to family and neighborhood friends? The very essence of successful home-movie shows is built around a relaxed informality—and here's its natural setting. Whether your movie movie features last month's outing or last winter's birthday, it'll be at its successful best when screened under the stars in your own backyard "theaters."



When children are absorbed in play—that's the time to add to their movie stories.



The backyard feast is a summer tradition, and every aspect of it calls for color movies.

but that the youngsters themselves favor their own images above all other movie subjects. Kid stuff is real stuff to youngsters, and never better than when in movie close-ups.

Any movie camera will make close-ups . . . will let you enter an area a foot or a lot less in width. But slip an inexpensive Focus Lens over your camera's standard lens and you can really move in. Many movie-makers who have dilling devices, such as the Brenneke Movie Titter-Quitter, mount their cameras in the eaves and frame small areas and objects in the inter-card crowd—which whoops things up in grand style on film and screen. And, if you've a telephone lens, don't forget that it can "pull in" non-by ob-

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GOOD SHOTS

Let's see your "good shots"—those so-called Close-ups, scenes of simple composition and contrasting colors we love. And, of course, they must be close. Send film clippings only, please. These films or five film frames of a scene are acceptable only a fraction of a second's screen action. Address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.



1. Clarence Kijewski, Elmville, Detroit, Canada (K). Kijewski got this shot of the steamer Kijewski as it was leaving Minneapolis on the Upper River. (1/1-1).
2. Dr. C. H. Giffel, South Bend, Indiana (K). Giffel had to move fast to capture the old mare that took after him. (1/1-1).

3. Fred G. Mallory, Long Island City, N. Y. (K). Mallory moved in real close for this shot, taken in the Rose Garden at Bronx Park. (1/1).
4. Mrs. Myrtle L. Stefan, Hartford, Connecticut (Young). Young's mother was just "cooling off" when the mother made this contribution here. (1/1).

Kodak

Movie News

to help them and their movie makers

Published by Fairman Entertainment Company, Fairview, N. J. 07410

Finest Movies of Them All . . .

What is Christmas to your family? Chances are, as viewed by individual members of the family, it's a lot of different things.

To a young child, Christmas is a day of delight that dawns with the familiar living room transformed into fairyland, with a glowing and fragrant tree sheltering a host of colorful and crinkly packages, each of which opens to reveal a toy more wonderful than those already opened in happy discovery. It's a time when the growings-up youngster has learned to trust and love are never more surprising with affection . . . a period when mother's and mouth-watering aromas from the kitchen culminate in an eye-opening playful that challenges even the sturdiest of youthful appetites . . . a day that passes all too soon, and ends in a familiar bed now laden with new playthings.

To an older child, Christmas brings the

family into sharper focus. It's a moment in which one discovers that giving can be as pleasurable as receiving . . . that offers a taste of adulthood, through sharing with older members of the family the happiness of younger brothers and sisters.

Movie of the year

To parents, of course, Christmas is the climax of months and weeks of planning and preparation . . . the season that makes everything worth while. And to movie-making parents, Christmas is even more: The opportunity for the finest family movie of all . . . the occasion when invaluable growing-up moments, perhaps missed in the rush and distractions of everyday activities, can now be added to a movie diary against the happiest and most

(Continued over the page)





you open naturally use a small lens opening. When several feet distant, you use a medium-size lens opening. And when you're well back with lights and camera, you open the lens wide. *It's even easier than filming outdoors in sunlight because the brilliance of the photograph is almost precisely known.*

Shoot in sequence

Try to start your Christmas movie when you begin your Christmas preparations. With gift wrapping. With tree buying. With notes to Santa and stockings by the fireplace. Tell the Christmas story—of which Christmas Day is the climax. Shoot, too, in sequence. There's an outline below of the most important sequences—and each phase of Christmas suggests its own. On Christmas Eve, for another example,

there's the tree and its ornaments, the wrapped gifts, and you, yourselves—all an important part of the Christmas movie. You can begin this sequence with an introductory shot as the tree is brought in and fixed to its stand. Then the boxes of ornaments and tinsel as they appear from attic or closet, and, in extreme close-ups, are affixed to branches. Next the presents, as hands stick them out on top of another. Then, from well back, the full scene the children will see on Christmas morning.

And now a hand—only—pressing a light switch. Next, all the various ways the softly glowing tree lights. Then—darkness—as spelled out with a short length of film shot with a hand cupped over the lens. And then, perhaps, the little continuity for Christmas morning certified just below . . .

0-0-0 Check first giving the first Christmas morning. Your child's first eye opening, and first smile. (By get the right expression in this scene, for which your "cousin" from right or from left will be the gift of a new toy.)

0-0-0 His bed, from floor level, reaching for slippers. His bedroom door, again from floor level, as it swings open and provides first peek into the certain hall.

0-0-0 His hand—knocking on his parents' door. Adults first, also reaching for slippers.

0-0-0 Noisy feet and legs descending stairs. An over-eyes-child's-chopping view of the Christmas tree. (That scene several scenes are all made up after the sequence's completion.)

0-0-0 "Swish" pans of the stockings by the fireplace . . . Move by the tree . . . packages under it . . . the first star is. (The shooting technique is to make your camera invisible on one subject—stick to the star—hold it for a few seconds—swing to the stars—no. And as a child's eyes dart from star window to another.)

0-0-0 A parent calls across the room to Mom, whose hands hold out the first present.

0-0-0 Young hands reach past the camera for the gift.

0-0-0 No opening—and the smiling face visible.

0-0-0 Mom offering another gift . . . and another.

0-0-0 Dad offering a gift.

0-0-0 Another shot made over the youngster's shoulder of all the presents and colorful tinsel surrounding him.

0-0-0 And now, if camera, across the "big" presents—and for this you simply have to change the camera's expression so as to express his expression. Then, with all the gifts heaped, you'll see only what a few shots of other members of the family enjoying their presents, but also some child's-eye glimpses of the youngster playing with his. And remember that just these scenes will make your film up! Take most of them from floor level—in shabby hands, somewhat, and, up-and the many eyes. If there's a first set, show the angles surrounding them upon your camera, or using easily by it into a turn. If there's a child before, like it as viewed by its own eye (and and "downward" shot to on the left) for previous close-ups of young faces. There's no other time of the year so fruitful of opportunities for such short and interesting attention of children!

Put Your Best Footage Forward

There's no trick to editing and tiling your personal movies. While one can make a Hollywood production out of this, it isn't at all necessary. The simplest step is to assemble your movies on large rolls for uninterrupted showings of 15 minutes—or longer. They'll be even better if you eliminate any poor scenes and trim the ones that are obviously too long. And there are inevitably occasions when you will want to rearrange scenes to smooth out your movie story.

Show your titles

First, shoot the titles you need. If you haven't already made notes, a quick run-through of your films will enable you to jot down a description of each scene from which you can write your titles. When is this? Arrange as it may seem, no more than necessary. Often your movie tells the story by itself and requires only an opening title. *How long should your titles be?* Long enough for you to read them twice. Even a one-or-two-word title should remain on the screen 3 or 4 seconds.

Brownie Movie Camera owners will find the new Brownie Movie Title Card (illustrated) a wonderful investment for making not only titles, but extreme close-ups as well. The card accepts printed or typed titles, snapshots, or illustrations from postcards or folders. You can even film scroll titles with it. Complete with cleanup film and tilting slide, \$15.95.

Assemble and splice

With your titles on film and your movies to be edited on hand, you're ready to go. You should have a reeled. With this you'll need a splice (see page 7). It helps, especially with film film, to have a viewer for judging when cuts may need cutting.

As you wind your films onto large rolls you can do your editing and also splice in your titles. Label each roll and pop it into a labeled film container. Kodachrome Reels are ideal because they not only provide longer shows, but they feature a new day-load design, especially important with home films. Kodachrome Film Cans give the protection your films need. A 300-foot home Reel and Can costs but \$1.25; 400-foot size, \$1.35. The 400-foot Home Reel and Can combination is \$1.85.

One reel, one subject

Whenever possible, have one story or subject, such as a vacation trip, per reel. Of course, all movie-makers acquire footage of day-to-day family events that do not tell a particular story. However, these scenes are priceless to you and



your family, and most certainly you will want to assemble them on large rolls. You can do this in a chronological order, or... we suggest that you assemble a special reel for each youngster. This can be selected shots, taken over a period of time, to make up his or her "growing up" diary.

With the long winter evenings at hand, now's the time to do your tiling and editing. As you project your finished movies, we'll confess you'll agree that the reward of smoother, more interesting shows is more than worth the little time involved.

Can I get stills from my movies?

Test systems is "yes," providing your movie shots are well exposed, sharp, of low contrast, and preferably close-ups. Kodak can make color enlargements for you, but we don't recommend it unless the shots are technically excellent.

Color prints from home Kodachrome frames are usually limited to 2½ x 7½ inches... from Home Kodachrome frames, to 4 x 6 inches. Our lab experts determine how large by gauging the quality and detail of the original. Price per enlargement is \$1.25, regardless of print size. Prints should be ordered from our Chicago lab through your Kistal dealer. Ask him to request a Kodachrome Enlargement, Special Size. The lab requires 3-frame lengths of home film, 3-frame lengths of Home film, with a thread inserted in the perforation of the frame to be printed.

Kodak does not make black-and-white prints from either color or black-and-white movie film. Some photofinishers do offer this service. Check with your dealer.

Vacation from Snow

When the movie-makers in northern climes will start southwest before the holidays, they will pack bags and movie equipment slightly thereafter and head for warm sands and sun. For them, those loose thoughts:

Get a carrying case for your camera, if you don't already have one. Many of today's carrying cases do double duty—carry the camera when it's not in use, and hold the camera when it is, thus freeing your hands to make adjustments. These Field Cases pay off on one trip in convenience and protection.

And you might—if you haven't already—invest in that inexpensive and helpful lens known as the Kodak Skylight Filter. Especially if you're going to be doing much shooting over water or from the air, where there's usually quite a bit of ultraviolet light which, on color film, gives scenes an unusual blueness. The Skylight Filter absorbs it.

Exposure? Just as back home—for similar subjects. Which usually means that, down South, you'll be stopping down a bit from normal shooting. Not because the days are warmer, but because many southern scenes are brighter because of whiter costumes and buildings, brilliant beaches, sky and clouds. Using Kodachrome Film up North you'd give the brightest of those (24-211) or 211—ensuring the familiar steady-ly of 24 for average-bright subjects in sunlight. Then do just the same in the South!

You will, however, want to observe one slight change in familiar shooting technique: Shoot all possible titles for your unfamiliar subjects. You'll find those ready-made in the map signs and placards that identify sites and sights to you when shooting, and will later

identify them with equal efficiency when you are showing your movies.

We suggest that you look over your movie targets before you shoot. By this schedule you'll know better what to film, and from what angle to film it. And when you do film it, do it in sequence and not just in shots . . . of which the simplest example is first, a title scene; an introductory full-view view; the close-ups and semi-close-ups that match your personal enjoyment of the subject; and, finally, another mid-distance view to tie things off—well, if possible, a member of your party walking out of this subject and into the next. Take your movie cameras right along with you!

For a really different Gift ... give Duplicates

What member of your family wouldn't love to relive footage of your personal movies—especially if he lives miles away! Movies that show the action and color of your own family activities, of the children "growing up." Or what friend who was part of your vacation movie wouldn't enjoy having his own print!

A color duplicate of the scenes you know will be of interest to them would be a most thoughtful



gift. It's a gift no one else could give, and one that would offer lasting pleasure.

Even if the lucky recipients don't have a projector, they can really have a real one.

For your own use

Gifts are not the only reason for getting dupes of your best work. The ones you like the best, and thus show the most, will be the first ones to show signs of wear. And considerably less and theft being irreparable loss.

Duplicates are reasonably priced. Check with your dealer. Kodak will make dupes from 16mm Kodachrome, and there are independent laboratories which will duplicate films and 16mm Kodachrome and black-and-white originals.





Gifts that Say

Open me first!

...for someone you know who
should make movies too!



Brownie
Movie Camera Kit (J1.7)



Brownie
Movie Camera Kit (J1.8)



Brownie
300 Movie Outfit



Brownie
Super 8 Movie Outfit



Kodak Super 8
Movie Outfit

As a movie-mania, your advice is often sought by friends or acquaintances as to what equipment to buy for their own use or as gifts for someone else. If these movies will answer their needs (as they do for most families), tell your friends about these new Brownie® packages we have ready for Christmas.

Indoor-outdoor kits

The J1.7 Kit includes the Brownie Movie Camera with J1.7 lens, together with the Brownie 2-Lamp Movie Light and two reflector flood lamps. For everyday family filming, no lens camera makes more satisfying color movies—indoors or out. Only \$28.45.

The de luxe J1.8 Kit features the Brownie camera with super-fast J1.8 lens, its handy fold case, the Cine-Kodak Folding 4-lamp Movie Light, and four reflector flood lamps. Complete, \$71.45.

Camera-projector outfits

The Brownie 300 Movie Outfit incorporates the Brownie camera with J1.3 lens and the Brownie 300 Movie Projector with a handy preview screen. Projection will show film movies up to 3 feet wide. \$104.95.

The Brownie 500 Movie Outfit features the Brownie camera with J1.5 lens and the Brownie 500 Movie Projector. In addition, it includes a camera fold case and the Cine-Kodak Folding 4-lamp Movie Light. The projector provides 300-watt illumination and screenings up to 4 feet wide. Outfit price, \$144.95.

At the top of the line is the Kodak Super 8 Movie Outfit. It contains the Brownie Movie Camera, Travel J1.9, its fold case, and the Cine-Kodak Showtime 8 Projector. The camera comes lens-equipped for snapshots and wide-angle as well as standard movie scenes. The projector will show film movies big as life—clear across a 3-foot screen. \$214.

There's nothing cheap about the "Brownies" except their prices. The fact that Kodak has found ways to make modified equipment to sell at modest prices does not mean that this equipment is one with less precise and dependable than if its quantity were smaller and its prices higher. This is all by way of stating that you won't go wrong in recommending any of these new outfits.



1



2

Good Shots

Let's see your "good shots"! Remember that close-ups, scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Send film clippings only—color. Three movie frames from the start or end of a scene are enough—only 1/8 of a second's screen without Address "Good Shots," Radio-World News, Radio Shack Company, Rochester 4, N. Y.



3



4

1. John H. Jolley, East Willing, N. J. — Mr. Jolley shot this close-up of the market manager during a bird migration in New Jersey. 5/5.

2. William C. Jarney, Indianapolis, Ind. — The statue of his well-known personality stands at the entrance to State House, Indiana. 5/5.

3. Charles G. Williams, Detroit, Mich. — Advice for a wonderful shot close-up of a colorful flower with a blue sky and white cloud background. 5/5-5/5.

4. John Jay, Willimansett, Mass. — This unusual portrait of a charming child is all the more pleasing because of the camera angle Mr. Jay used. 5/5-5/5.

"Stocking Gifts" FOR THE MOVIE MAKER...



Kodak Wild Case
Provides full camera protection. Drop-front design keeps camera ready for instant use. Priced from \$4.95.



One-Kodak One-Zipper Case
For precise splicing of 8mm and 16mm film. Complete with instructions and film canister. \$10.95.



Kodak Film Box
Compact cases hold film, accessories in rolling-out compartments. Fits for most movie cameras. from \$4.



Kodak Converter
Change camera lens to wide-angle or telephoto lens. Fit 8mm and some 16mm cameras. \$10.95 each.

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"Let's have your way I can get my movie films processed without the inconvenience and delay of having to take them to a dealer and then return to pick them up." Mr. A. B. S., Portland, Oregon.

There is. The next time you buy a roll of Kodachrome Film, ask your dealer for a Kodak Processing Label. Affix the bottom half of the label to the film canister, and then you can mail your exposed film direct to the nearest Kodak processing laboratory. You retain the other half of the label for identification. Kodak will return your film to the dealer from whom you obtained the label, and you pay him for the processing charges when you pick up your film.

A copy of our article in this issue on selling and filing, Mr. B. L. F. of Plainfield, N. J.,

writes in to suggest that movie-makers use the dull side of the white leader strip to write down dates and a brief description of what's in the film. When you do shoot your films, all the information needed is at hand.

High School Photo Contest

Not close, but we want to alert you—to you can start your team apart—about Kodak's annual High School Photo Contest. There will be 128 cash awards this year, totaling \$40,400. The contest runs from January 1 to March 31, 1958, but any picture taken since April 1, 1957, can be entered.

Who's eligible? Any public, private, or parochial school student in the U. S. or its territorial possessions, in grades 9 through 12. Any number of snapshots can be entered, taken on any make of black-and-white film, with any model camera. Entries can be made in any of four classes: School Activities; People—all ages; Materials; Animals and Pets. For further details and contest rules, write to: Kodak High School Photo Contest, Rochester 4, N. Y.



Save the "News"

We have prepared an attractive and convenient portfolio for filing your issues of Kodak World News, along to its home, care or post address. And send 10 cents in coin, for cover, enclosing to Kodak World News, Eastman Kodak Company, Rochester 4, N. Y.

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